

AMERICAN PAINTINGS & HISTORICAL PRINTS FROM THE MIDDENDORF COLLECTION



American Paintings and Historical Prints

FROM THE MIDDENDORF COLLECTION



Loss and Gain, by William Sidney Mount, No. 18

American Paintings & Historical Prints

FROM THE MIDDENDORF COLLECTION

A CATALOGUE OF AN EXHIBITION

The Baltimore Museum of Art

JULY 9 THROUGH
SEPTEMBER 24, 1967

The Metropolitan Museum of Art

OCTOBER 4 THROUGH
NOVEMBER 26, 1967

THE METROPOLITAN MUSEUM OF ART

ON THE COVER: A Bachelor's Drawer, by John Haberle, No. 47

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The Baltimore Museum of Art and The Metropolitan Museum of Art are pleased to join in presenting an exhibition of the distinguished collection of American paintings and historical prints formed by Mr. and Mrs. J. William Middendorf, II. It is appropriate that the two museums should share the exhibition, for although Mr. Middendorf is now an active figure in the New York community, he has remained in close contact with his native Baltimore, where much of his family still resides. It is often inconvenient for museums to lend individual works of art from their vast collections; to ask private collectors to deprive themselves of eighty-three of their finest pictures for a period of nearly six months is to ask them to make a very difficult sacrifice. Mr. and Mrs. Middendorf, Mr. J. William Middendorf, Jr., and Mr. Harry S. Middendorf, Sr., have responded with the utmost generosity to our request to show their pictures and publish this catalogue, and the Trustees and Curators of both institutions join us in expressing our deepest gratitude.

THOMAS P. F. HOVING, Director
The Metropolitan Museum of Art

CHARLES PARKHURST, Director
The Baltimore Museum of Art

May 15, 1967

Foreword

With the exception of two family portraits by Charles Willson Peale and Alfred Jacob Miller, all of the pictures included in this exhibition are owned by Mr. and Mrs. J. William Middendorf, II. Selected from more than two hundred works, they range from the first mezzotint engraved in the Colonies to a powerful figure piece done in 1926 by the Provincetown painter Charles W. Hawthorne. The collection formed by Isabelle and Bill Middendorf is not a panoramic survey of American art of this period, but rather is a collection of collections, reflecting their changing tastes and interests over as short a period as a dozen years. The Middendorfs' first acquisitions were American historical prints, a field that was wildly competitive a half-century ago, but one that has been less actively pursued in recent years because of the extreme rarity of the material. Soon they began to add portraits of important historical figures by such artists as Gilbert Stuart, John Trumbull, James Sharples, and William R. Birch, and gradually their interest in painting expanded to include representative works by some of the leading landscape, genre, and still-life painters of the nineteenth century. On the lookout for such "textbook" masterpieces as Frederic Church's *Rainy Season in the Tropics*, Emanuel Leutze's *Washington Crossing the Delaware*, Seth Eastman's *Chippewa Indians Playing Checkers*, and John Haberle's *A Bachelor's Drawer*, they have also sought outstanding works by such little-known artists as Ferdinand Richardt, Jefferson David Chalfant, Andrew

Melrose, and Alexander Pope. "We have attempted to collect American paintings and prints," Mr. Middendorf wrote recently, "in such a way as to show both the American experience and our nation's artistic accomplishments." The group of pictures gathered here is a testimony to their success, for in the breathtaking watercolors of Thomas Moran and John LaFarge, the delicate portrait miniatures of John Ramage, Charles Willson Peale, and James Peale, the homespun genre scenes of Eastman Johnson and William Sidney Mount, and the spirited engravings of Amos Doolittle, Paul Revere, and Bernard Romans, to name but a few, the American experience and our diverse artistic achievements are vividly presented.

Throughout the selection of this exhibition and the preparation of the catalogue Mr. Middendorf has generously placed at our disposal his home, his office, his archives, his vast store of information about American artists, and his keen artistic sense. Without his help and understanding this exhibition and catalogue would not have been possible. Both are also the result of the efforts of a number of others who have worked in splendid unison. The section on American Historical Prints is largely the work of Wendy Shadwell of Mr. Middendorf's staff, who in the process of her painstaking research uncovered a number of facts that are published here for the first time. Especially noteworthy is her discovery of what appears to be the first state of Henry Dawkins's view of Pennsylvania Hospital, the detection of further differences between the two states of Paul Revere's Boston Massacre, and the identification of what seems to be an unrecorded state of Revere's Landing of the Troops, Boston. We are also deeply indebted to Mrs. Harold Bowditch, Mrs. J. D. Chalfant, William V. Elder, John Fleming, Jane des Grange, James Harithas, Arlene Jacobowitz, Antoinette Kraushaar, Thomas Maytham, Margaret Sloane Patterson, Gertrude Rosenthal, Raymond L. Stehle, Harold R. Talbot, and John Wilmerding, and the dozen or more dealers who have owned the pictures, all of whom have given generously of their time and knowledge. We have also imposed many times on the very capable staffs of the Frick Art Reference Library, The New-York Historical Society, The New York Public Library, and The Society Library, and are deeply grateful to them. Lastly, I wish to thank our own staff, Albert TenEyck Gardner, James Pilgrim, and John Howat, for their assistance in preparing the manuscript, and Ellen Grand and Suzanne Nelson for their help in bringing this catalogue to completion so expeditiously.

STUART P. FELD

Associate Curator in Charge

Department of American Paintings and Sculpture
The Metropolitan Museum of Art

American Paintings

CHARLES WILLSON PEALE Born St. Paul's Parish, Queen Annes County, Maryland, 1741; died Philadelphia, Pennsylvania, 1827.

1 Mrs. Charles Willson Peale (1744–1790)

Watercolor on ivory (oval miniature),
2½ x 2¼ in.

REFERENCE: Charles Coleman Sellers,
*Portraits and Miniatures by Charles
Willson Peale* (1952), p. 163, no. 641,
lists this miniature as unlocated.

EXHIBITED: Metropolitan Museum,
1963, *American Art from American
Collections*, no. 236; Detroit Institute of
Arts and Munson-Williams-Proctor
Institute, Utica, New York, 1967,
*The Peale Family—Three Generations of
American Artists*, no. 8.

EX COLL.: Peale family; Mrs. P. B. K.
Daingerfield, Baltimore (sale, Sotheby's,
London, February 9, 1961, no. 54);
[E. Grosvenor Paine, New York];
[Ginsburg and Levy, New York, 1961].

PEALE BEGAN his career as a portrait painter about 1762–1763, by making likenesses of himself, his wife, and his brothers and sister, all of whom he was to paint many times. This miniature, done about 1769 just after Peale returned from two years of study in London, is the earliest known portrait of his first wife, whom he married in 1762. Peale's sensitive portrayal of his wife is matched by this description of her in his autobiography: "This Lady belonged to the class of small women, of fair complexion, altho' her hair was of a dark brown color which hung in curling ringlets on her long beautiful white neck.—Her face [was] a perfect oval. She had sprightly dark Eyes. Her Nose [was] strait with some few angles, such as Painters are fond to imitate,—her mouth small and most pleasingly formed." Miniatures of this kind were originally worn as pendants or carried as tokens of affection.

2 William Stone (1739–1821)

Oil on canvas, 90 x 63 in.
Signed and dated (at lower left):
... Peale/Pinx. 1774.

REFERENCE: Charles Coleman Sellers,
*Portraits and Miniatures by Charles
Willson Peale* (1952), p. 204, no. 836.

EXHIBITED: Pennsylvania Academy of
the Fine Arts, Philadelphia, 1923,
*Exhibition of Portraits by Charles
Willson Peale and James Peale and
Rembrandt Peale*, no. 26.

EX COLL. descendants of William Stone
to J. William Middendorf, Jr.,
his great-great-grandson.

ONE OF the most versatile Americans of his time, Charles Willson Peale was an inventor, saddler, scientist, museum proprietor, soldier, writer, and naturalist, in addition to being a painter. With more than one thousand portraits to his credit, Peale was by far the most prolific painter active in the Middle States during the last three decades of the eighteenth century. Most of his portraits were busts or half-lengths, but occasionally he attempted a family group (including that of his own family, in the New-York Historical Society) or a single full-length figure, the most famous of which, his portrait of George Washington, exists in many versions. One of the most successful of Peale's full-length portraits is this one of Captain William Stone, which displays his delicate draughtsmanship and magnificent sense of color. Stone was a native of Bermuda, but after his marriage into a prominent Maryland family, he considered Baltimore his home. He is seen standing in a landscape, with a brass-mounted spyglass in hand and a sextant at his feet, pointing toward his cutters the original *Hornet* and *Wasp*, whose names became traditional in the American navy. Shortly after this picture was painted, Stone chartered both ships to the new Continental Navy. In 1814 he served under General Samuel Smith in charge of the shore batteries against the British in the defense of Baltimore.

Collection of J. William Middendorf, Jr.



CHARLES WILLSON PEALE

3 General Henry Knox (1750–1806)

Watercolor on ivory (oval miniature),
3 1/4 x 2 9/16 in.

REFERENCES: Charles Coleman Sellers, *The Artist of the Revolution—The Early Life of Charles Willson Peale* (1939), p. 179; Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 116, no. 439, lists this miniature as unlocated.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1951, *Fiftieth Annual Exhibition of Miniatures*, no. 8; Metropolitan Museum, 1963, *American Art from American Collections*, no. 237.

EX COLL. estate of Arthur Sussel, Philadelphia (sale, Parke-Bernet Galleries, New York, March 21, 1959, no. 547).

AMONG THE best miniatures done by Peale were those he painted of his fellow officers while he was serving in the Revolutionary Army. This fine and brilliantly colored miniature was painted from life at Valley Forge, Pennsylvania, late in May 1778, just before the Battle of Monmouth. Knox participated in nearly every major engagement of the war and was promoted to brigadier general after directing Washington's troops across the Delaware. He worked to establish the military academy that later became West Point and organized the Society of the Cincinnati, which he served first as secretary and later as vice-president. In 1785 Knox became first Secretary of War. He spent the last ten years of his life at Montpelier, an imposing Federal mansion at Thomaston, Maine.

About 1783 Peale painted a bust portrait of Knox for his museum in Philadelphia. It suggests, more than this miniature, Knox's "Bacchanalian figure" of nearly three hundred pounds. The best-known likeness of Knox is Gilbert Stuart's dramatic portrait in the Museum of Fine Arts, Boston.

4 James Peale (1749–1831)

Watercolor on ivory (oval miniature),
1 9/16 x 1 1/4 in.

REFERENCE: Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 166, no. 657, lists a miniature of James Peale, possibly this one, as unlocated.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 238; Detroit Institute of Arts and Munson-Williams-Proctor Institute, Utica, New York, 1967, *The Peale Family—Three Generations of American Artists*, no. 5.

EX COLL. estate of Arthur Sussel, Philadelphia (sale, Parke-Bernet Galleries, New York, March 21, 1959, no. 550).

JAMES PEALE's career was closely tied to that of his oldest brother, Charles Willson Peale. From him he learned not only the saddling trade, but also, about 1770, the arts of watercolor and oil painting. When he resigned his commission as a captain in the Continental Army in 1779, the younger Peale returned to his brother's household in Philadelphia and served as his assistant, both in painting and in running his art and natural history museum. For the first few years the brothers worked in such close collaboration that it is often impossible to distinguish between their separate hands; but in 1786 they announced that Charles would specialize in larger portraits in oil and James would concentrate on painting miniatures. It was only gradually, however, that James developed an individual style (see p. 12).

Although this miniature has always been attributed to Charles, an entry in his diary for August 25, 1788, suggests that it is possibly largely the work of James: "... worked a little on a miniature of my brother painted by himself." Charles is also recorded as having painted three portraits of his brother: an unlocated one done about 1763–1764, a portrait showing him at work on a miniature (Amherst College Museum), and another in which he is examining a framed miniature by candlelight (Detroit Institute of Arts).



JOHN RAMAGE Born in Ireland, about 1748; died Montreal, Canada, 1802. Active in America, 1772–1802.

5 George Henry Remsen (1768–1804)

Watercolor on ivory (oval miniature),
1 15/16 x 1 1/2 in.
Engraved (on the back of the gold case):
George Henry Remsen /B. 6 Jan 1768
D 29 Jan 1804.

EX COLL.: descendants of George Henry
Remsen to Hunter Remsen, Brooklyn,
New York; [Ginsburg and Levy,
New York, 1961].

RAMAGE RECEIVED his training as a painter in the Dublin School of Artists, where he is known to have been a student in 1763. The exact date of his departure from Ireland is unknown. After brief periods of activity in Halifax, Nova Scotia, Boston, and again in Halifax, Ramage established himself as a miniature painter in New York about 1777. From then until 1794, when he moved to Montreal, where he spent the rest of his life, he enjoyed considerable success, being recognized as the best miniaturist active in New York at the time. This portrait, of a member of the family for whom Remsen Street, Brooklyn Heights, was named, is typical of Ramage's work, showing the extremely delicate draughtsmanship that virtually constitutes his signature.

JAMES PEALE Born Chestertown, Maryland, 1749; died Philadelphia, Pennsylvania, 1831.

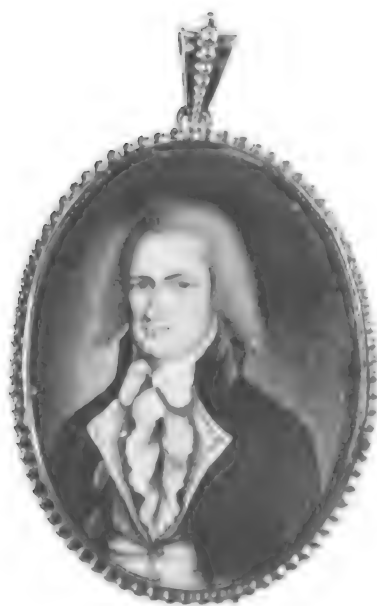
6 Moses Cox (1734–1805)

Watercolor on ivory (oval miniature),
3 x 2½ in.
Signed and dated (at right center):
I.P./1796.

EXHIBITED: Metropolitan Museum,
1963, *American Art from American
Collections*, no. 233.

EX COLL. estate of Arthur Sussel,
Philadelphia (sale, Parke-Bernet
Galleries, March 21, 1959, no. 529).

MOSES COX was a Quaker merchant in Philadelphia, residing at the corner of Second and Spruce streets. By the time Peale painted this miniature in 1796, he had developed a style quite distinct from that of his brother Charles. The colors are lighter and blonder, the individual strokes bolder, and the forms less tightly modeled.



Attributed to JAMES SHARPLES Born Lancashire, England, about 1751; died New York City, 1811. Active in the United States, 1794–1801, 1809–1811.

7 George Washington (1732–1799)

Pastel on paper, 9 x 7 in.

REFERENCES: Katherine McCook Knox, *The Sharples, Their Portraits of George Washington and His Contemporaries* (1930), pp. 87–88, no. 41; John Hill Morgan and Mantle Fielding, *The Life Portraits of George Washington and Their Replicas* (1931), pp. 407–408, no. 22; Gustavus A. Eisen, *Portraits of Washington* (1932), II, p. 517.

EXHIBITED: Museum of the City of New York, 1955–1964.

EX COLL.: Eliza Custis Law (granddaughter of Martha Washington); Eliza Law Rogers; Eleanor A. Rogers Goldsborough; George Reuling (1900); Samuel P. Avery, Jr., New York (sale, Fifth Avenue Art Galleries, New York, March 20, 1902, no. 21); Edwin A. Stevens; Edwin A. Stevens, his son; Basil M. Stevens; Mrs. Basil M. Stevens; [Victor Spark, New York, 1966].

JAMES SHARPLES was a pupil of the painter George Romney. He exhibited portraits at the Royal Academy, London, as early as 1779. After working in Bath, Bristol, London, and Liverpool, he came to the United States in 1794 with the intention of forming a collection of pastel portraits of famous Americans. He worked primarily in New York and Philadelphia. His wife, Ellen, and his sons, James, Jr., and Felix, made copies of his portraits that are often difficult to distinguish from his own.

This profile of Washington is one of more than thirty replicas attributed to Sharples of a portrait he did from life in Philadelphia in late 1795 or early 1796. Sharples's small pastel portraits have been called the best likenesses of Washington, perhaps because of his method of tracing a shadow outline of the sitter's head and then reducing it with a pantograph. An inscription on the back of this portrait, written by Martha Washington's granddaughter, Eliza Custis, testifies to its likeness: "This is an original portrait of Genl Washington taken in 1797—it was painted by Mr. Sharples & is an exact likeness except the complexion Genl Washington was very fair with light brown almost auburn hair—He had not a black beard. He had artificial teeth but so well fixed, that they did not disfigure his mouth—His hair was thin, craped & dress with powder & pomatum as this profile."

8 Alexander Hamilton (1757–1804)

Pastel on paper, 5 x 4¼ in.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 223.

EX COLL.: [Frost and Reed, Bristol, England]; [Childs Gallery, Boston, 1961].

SHARPLES KNEW and greatly admired Hamilton, and this portrait is undoubtedly by him. It has the delicacy and sureness of touch, the freedom of line, and the harmony of color found in his best works. The size of the portrait has possibly been reduced from Sharples's standard format of nine by seven inches. Six other portraits of Hamilton by members of the Sharples family have been recorded; one signed by Felix (New-York Historical Society) is considerably less accomplished. The present portrait was found in Bristol, England, the home of the Sharples family after James Sharples's death.



GILBERT STUART Born near Newport, Rhode Island, 1755; died Boston, Massachusetts, 1828.

9 The Honorable John Heard,
Judge of Probate (1744-1834)

Oil on wood panel, 28 x 23 in.

REFERENCES: Lawrence Park, *Gilbert Stuart* (1926), I, p. 395, no. 390; Charles Merrill Mount, *Gilbert Stuart* (1964), p. 369.

EXHIBITED: Museum of Fine Arts, Boston, 1924-1925; Museum of Fine Arts, Boston, 1935, *Early American Portraits*; Bruce Museum, Greenwich, Connecticut, 1965, *Nineteenth and Twentieth Century American Painting*.

EX COLL.: family of John Heard to John Heard, Ipswich, Massachusetts; Joseph Grafton Minot, Boston, and family; [Hirschl and Adler, New York, 1961].

STUART RECEIVED his earliest artistic training in Newport at the age of fourteen from the Scottish painter Cosmo Alexander. Later he went to London and, after studying with Benjamin West for five years, painted portraits there and in Dublin until 1793, when he returned to the United States. He worked in New York until 1794, in Philadelphia from 1794 to 1803, in Washington from 1803 to 1805, and in Boston from 1805 until his death. His New York and Philadelphia portraits exhibit the brilliant color and dashing brushwork he had picked up during his years abroad, but in his later works he often used a more subdued palette and a less florid style. His powers as a portraitist did not wane, however, as is clearly revealed in this portrait of a member of the Massachusetts Senate, painted in Boston about 1810.

JOHN TRUMBULL Born Lebanon, Connecticut, 1756; died New York City, 1843.

10 Major General Thomas Mifflin
(1744-1800)

Oil on mahogany panel (oval), 4 x 3 in.

REFERENCES: Theodore Sizer, *The Works of Colonel John Trumbull* (1950), p. 41, lists this miniature as unlocated; Theodore Sizer, letters to Mr. Middendorf (August 7, 1962, and August 15, 1962).

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1926, *A Gallery of National Portraiture*; Metropolitan Museum, 1927, *Miniatures Painted in America*, cat. p. 55; Metropolitan Museum, 1963, *American Art from American Collections*, no. 232.

EX COLL.: Ernest Lee Parker, Philadelphia (sale, Samuel T. Freeman and Co., Philadelphia, date unknown); [The Old Print Shop, New York, 1962].

LIKE A number of young American artists of his day, Trumbull received his training in the London studio of the American-born painter Benjamin West. Trumbull is best known for his large paintings of events in American history, four of which he painted for the Rotunda of the United States Capitol; but he was at his best painting the small-sized portraits from life that frequently served as models for the likenesses in these historical compositions. This portrait and a similar version, in the collection that Trumbull gave to Yale University in 1832, were painted at Philadelphia in 1790, the year in which Mifflin retired as President of the Supreme Executive Council of Pennsylvania to become Governor of the state. Earlier Mifflin had been elected to the provincial assembly and the First and Second Continental Congresses and had risen to the rank of major general in the Revolutionary Army. Mifflin is considered one of the most important figures in the early history of this country. He is shown as a younger man, with his wife, in an impressive portrait by John Singleton Copley at the Historical Society of Pennsylvania, Philadelphia.



SETH EASTMAN Born Brunswick, Maine, 1808; died Washington, D.C., 1875.

19 Chippewa Indians Playing Checkers

Oil on canvas, 30 x 25 in.

REFERENCE: John F. McDermott, *Seth Eastman, Pictorial Historian of the Indian* (1961), pp. 55-58, discusses the history of this painting; p. 232, no. 53.

EXHIBITED: American Art-Union, New York, 1850, no. 155 (as Indians Playing Draughts); Smithsonian Institution, Washington, traveling exhibition, 1959-1960, *The Art of Seth Eastman*, no. 17; California Palace of the Legion of Honor, San Francisco, 1964, *The American Scene at Home and Abroad*, no. 30.

EX COLL.: American Art-Union, New York (1850); distributed to Joseph Murdoch, Roxbury, Massachusetts; John Jayne; [M. Knoedler and Co., New York, and Victor Spark, New York, until 1965].

FROM 1824 to 1829 Eastman attended the United States Military Academy at West Point, where he studied topographical drawing. Upon graduation he was assigned to the First Infantry and was sent first to Wisconsin and then to Fort Snelling, Minnesota. He returned to West Point in 1833 as an assistant drawing instructor and continued his studies with Charles R. Leslie and Robert W. Weir. During the late 1830s Eastman exhibited regularly at the National Academy of Design, New York, and was elected an honorary amateur member. After serving in the Seminole War of 1840, he returned to Fort Snelling in 1841 as a Captain. During the next seven years he was charged with keeping the peace between the white settlers and the neighboring Indian tribes, the Sioux and Chippewa. Eastman remained on excellent terms with the Indians because of his genuine interest in them, his willingness to learn their language, and his seemingly magic ability to take their likenesses.

Chippewa Indians Playing Checkers is one of fourteen paintings that Eastman's wife shipped to her brother-in-law Thomas T. Craven when she and her husband left Fort Snelling late in 1848. Craven forwarded the paintings to the American Art-Union in New York, which had already purchased several paintings by Eastman. Of the group, the Art-Union declined five, and purchased three for the 1849 distribution and the remaining six, including this one, on May 2, 1850. In a letter to Colonel Andrew Warner, corresponding secretary of the Art-Union, Mrs. Eastman wrote that this picture showed "likenesses of two Chippeway Indians who were kept for a long time in the Guard House at Fort Snelling. They passed away their time playing cards, checkers, and smoking." The large scale of the figures is unusual in Eastman's paintings of Indians, which are generally depictions of tribal dances or other ceremonies.





31 Rainy Season in the Tropics

Oil on canvas, 55 x 84 in.

Signed and dated (at lower center, right):

F. E. CHURCH 1866.

REFERENCE: David Huntington, *The Landscapes of Frederic Edwin Church* (1966), pp. 56–57.

EXHIBITED: Paris, 1867, *Exposition Universelle*, no. 9 (American Art Section); National Academy of Design, New York, 1868, *First Winter Exhibition*, no. 638; London, 1871, *Annual International Exhibition of Select Works of Art and Industry*, no. 6; Metropolitan Museum, 1900, *Paintings by Frederic E. Church*, cat. unnumbered; Metropolitan Museum, 1965, *Three Centuries of American Painting*, check list unnumbered; National Collection of Fine Arts (Smithsonian Institution) Washington, Albany (New York) Institute of History and Art, and M. Knoedler and Co., New York, 1966, *Frederic E. Church*, no. 94; Whitney Museum of American Art, New York, 1966, *Art of the United States, 1670–1966*, no. 47; Montreal Museum of Fine Arts, 1967, *The Painter and the New World*, no. 337.

EX COLL.: Marshall O. Roberts (1866–1880); estate of Marshall O. Roberts (1880; sale, Fifth Avenue Art Galleries, New York, January 20, 1897, no. 155); Jonathan Sturges, New York; H. C. Sturges; Henry P. Sturges, Annie A. Bullard, John A. Sturges, Mary C. Frier, and Sarah MacW. Parker (until 1965); [Robert P. Weimann, Jr., Ansonia, Connecticut, 1965, as agent].

CHURCH RECEIVED his first formal training from two obscure artists in Hartford, but his real mentor was Thomas Cole, with whom he lived and studied from 1844 to 1848. His earliest works were Hudson River and New England views and large moral landscapes in the manner of Cole and Asher B. Durand. Influenced by the writings of Baron von Humboldt, in 1853 Church went to Colombia and Ecuador, where he made many drawings and oil sketches. He later worked them up into several large paintings, which were praised when they were exhibited in New York. Church returned to South America in 1857 and did a great many sketches, most of which are preserved at his Persian villa, Olana, at Hudson, New York, and at the Museum for the Arts of Decoration, at Cooper Union, New York. These became the source of the extraordinary group of panoramic tropical landscapes that made Church one of the greatest landscape painters of the nineteenth century.

Of all of his South American subjects, *Rainy Season in the Tropics* is the most dramatic and has been widely acclaimed as Church's masterpiece. Henry Tuckerman described it in his *Book of the Artists* (1867) in prose that is as lush as the painting itself: "Athwart a mountain-bounded valley and gorge, floats one of those frequent showers which so often drench the traveller and freshen the vegetation in those regions, while a bit of clear, deep blue sky smiles from the fleecy clouds that overlay the firmament, and sunshine, beaming across the vapory veil forms thereon a rainbow, which seems to clasp the whole with a prismatic bridge; a scene more characteristic of the season and region it is difficult to imagine, and one more difficult to represent on canvas could not be selected."

Rainy Season in the Tropics was painted for the New York collector Marshall O. Roberts in 1866. In 1867 it was shown at the *Exposition Universelle* in Paris in the company of such notable American paintings as Church's own *Niagara Falls* (Corcoran Gallery of Art, Washington), Albert Bierstadt's *The Rocky Mountains* (Metropolitan Museum), and Eastman Johnson's *Old Kentucky Home* (New-York Historical Society). After the Church Memorial Exhibition of 1900, the painting remained hidden in the Sturges family parlors until 1965, when it was included in the exhibition *Three Centuries of American Painting*, at the Metropolitan Museum.

WILLIAM RUSSELL BIRCH Born Warwickshire, England, 1755; died Philadelphia, Pennsylvania, 1834. Active in the United States, 1794–1834.

11 George Washington (1732–1799)

Enamel on copper (oval miniature),
3½ x 2½ in.
Signed, dated, and inscribed: (at right
center) W.B./ 1796; (on the back) Gene^l
Washington/ by W. Birch/ 1796/ America.

REFERENCES: Gustavus A. Eisen,
Portraits of Washington (1932), II, pp.
491 ff., and Theodore Bolton, *Early
American Portrait Painters in Miniature*
(1921), pp. 10 ff., discuss other examples
of Birch's enamel portraits of Washington.

EX COLL.: Lt. Col. O. C. Pulley (sale,
Sotheby's, London, November 27, 1961,
no. 23); [James Graham and Sons, New
York, 1962].

BEFORE EMIGRATING to America, Birch studied in Bristol and London, exhibited at the Royal Academy from 1775 to 1794, and worked for Sir Joshua Reynolds, making miniature copies of his paintings. Birch settled in Philadelphia in 1794 with his son Thomas, also an artist, and soon achieved a reputation as a miniaturist, enamel painter, engraver, and etcher. He exhibited his works frequently in the galleries of Philadelphia, Baltimore, and New York. This portrait is one of about sixty enamel miniatures of Washington executed by Birch. Done in 1796, it is based on the original, or a replica, of a portrait that Gilbert Stuart had painted in Philadelphia in March of the preceding year. Birch was interested in the technical aspect of enameling; for the discovery of the red-brown enamel that appears in the background of this miniature, he received a medal from the Society of Artists in London in 1785.

ARCHIBALD ROBERTSON Born Money Musk, Scotland, 1765; died New York City, 1835. Active in the United States, 1791–1835.

**12 Major General Pierre Van Cortlandt
(1762–1848)**

Watercolor on ivory (oval miniature),
2 x 1 7/16 in.
Inscribed (on the back of the gold case):
Pierre Van Cortlandt.

EXHIBITED: Metropolitan Museum,
1963, *American Art from American
Collections*, no. 107.

EX COLL.: descendants of Pierre Van
Cortlandt to Miss Catherine Van Cortlandt
Matthews; Mrs. William V. Mason;
[James Graham and Sons, New York,
1959].

ROBERTSON RECEIVED his earliest training as a painter in Aberdeen and Edinburgh, Scotland, and later studied in London with Sir Joshua Reynolds and Benjamin West. In 1791 he accepted the invitation of Chancellor Livingston, Dr. Samuel Bard, and Dr. Kemp of Columbia College and came to New York, where he spent the rest of his life. He is best known as the painter of a life portrait of Washington on a marble plaque (New-York Historical Society), but he specialized in painting portrait miniatures that are close in style to those of John Ramage. Together with his brother Alexander, who followed him to New York in 1792, Archibald founded the Columbian Academy of Painting for the instruction of "Ladies and Gentlemen . . . in Drawing and Painting heads, figures, history pieces, landscapes, flowers, architecture, perspective, &c." The subject of this miniature, which is characteristic of Robertson's style in the last decade of the eighteenth century, was an officer in the New York State Militia.



CHARLES PEALE POLK Born in Maryland, 1767; died 1822, place unknown.

13 George Washington (1732-1799)

Oil on canvas, 36 x 28½ in.

EX COLL.: Engelhardt family, Hotel Englischer Hof, Munich (?), Germany, about 1925; Hotel Atlantic, Baden-Baden, Germany; [Hirschl and Adler, New York, 1962].

CHARLES PEALE POLK was a nephew of Charles Willson Peale. After receiving instruction in painting from his uncle, Polk advertised his services as a portrait painter in Baltimore in 1785. Two years later, in typical Peale fashion, he expanded his activities to include house, ship, and sign painting. On August 6, 1790, Polk addressed a letter to Washington requesting a sitting, but there is no record of any portrait that might have resulted. Instead, he based his many portraits of Washington on likenesses by his uncles Charles Willson and James Peale. This portrait derives from a half-length by James Peale, versions of which are in The New York Public Library and Independence Hall, Philadelphia. James Peale's portrait was in turn based on his brother's "Convention" likeness of 1787. Although this portrait is essentially a copy, it is painted in a style that is distinctly Polk's. There are numerous other examples, all marked by a stiff, flat, hard-edge quality that reflects Polk's background as a sign painter. They vary principally in the number of soldiers and tents in the left background and in the arrangement of buildings around Nassau Hall, Princeton, on the right.

LOUIS ANTOINE COLLAS (also known as Louis Augustin Collas and Lewis Collers)

Born Bordeaux, France, 1775; died after 1829, place unknown.

14 J. J. Miller

Watercolor on ivory (octagonal miniature), 2¾ x 2¾ in.
Signed (at lower left): Collas.

EXHIBITED: Pennsylvania Academy of the Fine Arts, Philadelphia, 1951, *Fiftieth Annual Exhibition of Miniatures*, no. 6.

EX COLL. estate of Arthur Sussel, Philadelphia (sale, Parke-Bernet Galleries, New York, March 21, 1959, no. 533).

AFTER STUDYING under the French painter Vincent, Collas worked in St. Petersburg, Russia, from 1808 to 1811. The date of his arrival in the United States is unknown, but it was probably 1816, for in that year he was listed for the first time in the New York City Directory. In the same year he exhibited sixteen miniatures at the American Academy of Fine Arts. In December 1816 he visited Charleston, South Carolina. In 1820 he gave his address as New York City. From 1822 to 1824 and 1826 to 1829 he was working in New Orleans. No complete study has been made of the life and work of Collas, but, from the paintings that have been recorded, it appears that he specialized in painting portrait miniatures in the international classical style of the period. The subject of this miniature was a resident of Downingtown, Pennsylvania.



D. D. FOOT

15 Trinity Church, Wall Street, New York City

Oil on canvas, 18¼ x 14¼ in.
Signed: (on the back) D.D. Foot;
(on the stretcher) D.D. Foot.

EX COLL.: private collection, Yonkers,
New York; [Ginsburg and Levy, New
York, 1963].

NO RECORD of D. D. Foot has come to light, other than his signature on the back of this painting. The rather stiff figures and the flatness of the forms give the painting a primitive quality, suggesting that Foot may have been trained as a sign painter. This view of the second Trinity Church, with a corner of Grace Church at the left, can be dated about 1824 on the basis of the appearance of the buildings and other dated views of Trinity Church. A nearly identical painting (collection of Mrs. Margaret Sloane Patterson, New York), attributed to the English landscape painter Tobias Young (died 1824), differs from this scene only in the placement of some of the figures. The relationship between the two has not yet been determined.

ROBERT SALMON Born Whitehaven, England, 1775; died in England, 1843 or 1844,
place unknown. Active in the United States, 1828—about 1841.

16 The Custom House at Greenock, Scotland

Oil on wood panel, 16½ x 25¼ in.
Signed, dated, and inscribed (on the
back): No 598 / Painted by Robert
Salmon/ 1828.

REFERENCE: *Catalogue of Robert
Salmon's Pictures . . . From his own notes
now in the possession of Miss Darracott,
1881*, ms. in the Boston Public Library.

EXHIBITED: DeCordova Museum,
Lincoln, Massachusetts, 1967, *Robert
Salmon*, no. 36.

EX COLL.: [Shore Galleries, Boston];
[Childs Gallery, Boston, 1962].

SALMON, ONE of the few marine painters active in the United States during the second quarter of the nineteenth century, began his career in England around 1800. From a catalogue that he kept from 1806 to 1841, we learn that he worked in London, Liverpool, Southampton, North Shields, and Greenock, Scotland. Salmon left for the United States in 1828 and settled in Boston, where he turned out more than four hundred paintings before 1841. Although he did a great many local scenes, he continued to produce views of the Scottish and English coasts, apparently from sketches he had made earlier.

This scene was probably painted in January or February of 1828, before Salmon's departure for the States. In his catalogue he numbered it 598 and called it "The Custom House at Greenock, storm at east." He noted that he had worked on it for ten days and that in 1836 he had sold it privately in Boston for \$30. In style, the picture reflects the tradition of marine painting in England begun by the Dutchman Willem van de Velde.



NICOLINO V. CALYO Born Naples, Italy, 1799; died New York City, 1884. Active in the United States intermittently from the early 1830s until 1884.

17a View of the Great Fire in New York, 1835

Gouache, 11¼ x 15½ in.

Signed, dated, and inscribed: (at lower left) N. Calyo f. N. York 1837; (on the back, by an unidentified hand) View of the Great Fire in New York Dec.^r 16th & 17th 1835./ as seen from the top of the new Building of the Bank of America corner of Wall. & William St.; (on an old label, by an unidentified hand) Incendie de new york/ 16/17 X [*sic*] 1835/ Dessiné d'apres nature.

EXHIBITED: Kennedy Galleries, New York, May 1963, no. 311.

EX COLL. [Kennedy Galleries, New York, 1963].

A PORTRAIT, miniature, and landscape painter, as well as a scene designer, Calyo studied at the Naples Academy and lived in Malta for some time before coming to the United States. He is known primarily for his city views, including a number of gouache drawings of the New York Fire of December 16–17, 1835. On December 19 Philip Hone recorded in his diary: “I went yesterday and today to see the ruins; it is an awful sight. The whole area from Wall Street to Coenties Slip, bounded by Broad Street to the River . . . are now a mass of smoking ruins. Nineteen blocks are destroyed, and an estimated total of 674 buildings.” Calyo’s view shows the progress of the fire along the south side of Wall Street. The Fulton Fire Insurance Company office is visible to the right of the old Merchants’ Exchange, an ironical reminder that more than half the fire insurance companies in New York were wiped out by the fire. Two similar views are known; one of them, formerly in the J. P. Morgan Collection, served as the model for William J. Bennett’s well-known aquatint published in 1836.

17b View of the Ruins after the Great Fire in New York, 1835

Gouache, 11¼ x 15½ in.

Signed, dated, and inscribed: (at lower left) N. Calyo. N. York 1837; (on the back, by an unidentified hand) View of the Ruins after the Great Fire in New York Dec^r 16th & 17th 1835./ as seen from Exchange Place.

EXHIBITED: Kennedy Galleries, New York, May 1963, no. 312.

EX COLL. [Kennedy Galleries, New York, 1963].

THE NIGHT of December 16, 1835, was the coldest in New York in thirty-six years, with the temperature dropping to seventeen degrees below zero. Not only the river, but most of the hydrants, cisterns, and wells in the city were frozen, making efforts to combat the fire almost useless. In all, nearly twenty million dollars’ worth of choice business property was destroyed within a fifty-two-acre area. This view of the ruins along Exchange Place, with the old Garden Street Church on the left, gives some idea of the extent of the destruction. The style of the painting, similar to Neapolitan depictions of Mt. Vesuvius erupting, points to Calyo’s training as a youth, while the picturesque details suggest his experience as a set designer. A nearly identical version of this subject was formerly in the J. P. Morgan Collection. An aquatint published by William J. Bennett in 1836 is yet another variation of the same scene.



WILLIAM SIDNEY MOUNT Born Setauket, Long Island, New York, 1807;
died Setauket, 1868.

18 Loss and Gain

Oil on canvas, 24 x 20 in.

Signed, dated, and inscribed: (at lower center) W^m S. MOUNT./ 1847; (on the back) Loss & Gain./ by W^m. S. Mount./ 1847.

REFERENCES: Edward P. Buffet, "William Sidney Mount: A Biography," in *Port Jefferson (Long Island) Times* (December 1, 1923–June 12, 1924), Chapter XXIX; Bartlett Cowdrey and Hermann Warner Williams, Jr., *William Sidney Mount* (1944), p. 22, no. 52; William Sidney Mount, *Journal*, in the Suffolk Museum, Stony Brook, Long Island, New York.

EXHIBITED: National Academy of Design, New York, 1848, *Twenty-third Annual Exhibition*, no. 235 (lent by R. F. Fraser); American Art-Union, New York, 1848, no. 246.

EX COLL.: R. F. Fraser (1847–1848); American Art-Union, New York; distributed in 1848 to Mrs. Catherine May, Westminster, Vermont; F. R. Jones; [Victor Spark, New York, 1965].

MOUNT WAS one of the few American artists of his generation who devoted himself largely to painting scenes of everyday life. After working in New York City for about ten years, he settled in Stony Brook, Long Island, in 1836, and spent the next thirty years painting his neighbors and friends at work and play. In his journal, under *Loss and Gain*, Mount recorded that he had done the landscape partly from nature and the figure in his studio. When the picture was first exhibited at the National Academy of Design in 1848, a critic commented: "‘Loss and Gain’ depicts a jolly old toper, in a rather questionable state, vainly trying to climb a fence to regain a whiskey bottle which he has suffered to fall upon the other side. This is his ‘loss’, and the gurgling out of the liquid is morally and physically, his ‘gain’. We recollect the artist’s once telling us the anecdote which suggested this humorous picture. In his boyhood days he saw a similar scene, and while the liquor, in its struggle to escape from the bottle, produced a jerking sound resembling the word ‘good, good, good’, the poor toper exclaimed with ludicrous impatience, ‘well, I know you are good, but I can’t reach you!’”

Buffet stated that the picture was painted "for R. F. Frazer, Esq., to be engraved in the series with Mr. [Francis William] Edmunds’s ‘Facing the Enemy!’" but no print after the painting has been recorded. Fraser did not keep the picture for very long, for in 1848 it was purchased by the American Art-Union, which soon distributed it by lot. The picture was rediscovered in New England in 1965 and is exhibited here for the first time in nearly 120 years.



JOHN F. FRANCIS Born Philadelphia, Pennsylvania, about 1808; died Jeffersonville, Pennsylvania, 1886.

20 Still Life with Strawberries

Oil on canvas, 25 x 30½ in.
Signed and dated (at lower right):
J.F. Francis. 1872.

EXHIBITED: Metropolitan Museum,
1965–1966.

EX COLL.: [George Guerry, New York,
1955]; Ferdinand Davis, New York
(1955–1965); [Vose Galleries, Boston,
1965, as agent].

FRANCIS IS remembered chiefly as a still-life painter, but he also painted portraits and animal pictures, as well as “fancy Signs—Banners—and Scarfes for . . . Different Societies.” He lived in Philadelphia until about 1840. During the next twenty-four years he worked in a number of small towns in Pennsylvania, and the last twenty years of his life he lived in Jeffersonville. Like his contemporary Severin Roesen, Francis used the same objects repeatedly. He also occasionally duplicated compositions. This picture is a replica of a painting titled *A Dessert*, dated 1860 (collection of James Ricau, Piermont, New York). Another replica is dated 1879 (Shelburne Museum, Vermont). The introduction of a landscape in the background is unusual in Francis’s work.

ALFRED JACOB MILLER Born Baltimore, Maryland, 1810; died Baltimore, 1874.

21 Samuel Stone (1781–1860)

Oil on wood panel, 35½ x 28½ in.

REFERENCE: Marvin C. Ross, “A List of Portraits and Paintings from Alfred Jacob Miller’s Account Book,” *Maryland Historical Society Magazine*, XLVIII (March 1953), p. 34, lists this Stone portrait.

EX COLL. descendants of Samuel Stone to the present owner, his great-grand-nephew.

MILLER BEGAN his studies in 1831 with Thomas Sully in Philadelphia. Later he spent a short time at the Ecole des Beaux-Arts, Paris, and the English Life School, Rome. While abroad he became particularly interested in the portraits of Rembrandt, Reynolds, Raphael, and Correggio. Miller returned to Baltimore in 1834 and set himself up as a portrait painter, but in 1837 lack of business prompted him to try his luck in New Orleans. There, the wealthy Scottish explorer Captain William Drummond Stewart engaged him to accompany an expedition West to the Rockies. The numerous sketches made on the trip provided Miller with material for the oil and watercolor paintings of the West for which he is best known. In 1842, after a painting trip to Scotland, Miller settled in Baltimore, where he again painted portraits. In 1846 he started an account book in which he recorded details about his pictures. This portrait is listed among those done in 1848: “Stone, Mr. S., two hands, 1848, for S. Stone, \$80.” Stone was born in Baltimore and spent his life operating “Stonetown,” an eight-hundred-acre farm in Green Spring Valley, Baltimore County. The sitter is shown in sober business clothes with a wheat sheaf and plow behind him.

Collection of Harry S. Middendorf, Sr.



GEORGE LORING BROWN Born Boston, Massachusetts, 1814; died Malden, Massachusetts, 1889.

22 New York Light Guard on Boston Common

Oil on canvas, 16 $\frac{3}{4}$ x 21 in.
Signed, dated, and inscribed: (at lower right) G. L. BROWN. 1836/ BOSTON;
(on the back) Painted by/ G. L. Brown/
Boston. Canvas stamp: Prepared by/
Edward Dechaux/ New York.

EX COLL.: Massachusetts Military Society, Armory of First Corps Cadets, Boston; [The Old Print Shop, New York, 1961].

BROWN RECEIVED instruction in painting from George P. A. Healy in Boston. During a trip abroad in 1832, he studied the "old masters," worked for the American engraver John Cheney, and made copies of landscapes by Claude Lorrain. Brown returned to Boston in 1834 and worked in the vicinity for the next five years. Among the paintings he did during that period is this view of an encampment. In recent years the picture has been called New York Light Guard on Boston Common, but a photograph of the painting in the Frick Art Reference Library gives the title as "Camp of Boston City Guards, Providence, Rhode Island, Aug. 5, 1836." Unfortunately, the painting itself provides no clue to the identity of the locale. The picture is an interesting example of Brown's work before he went to Italy in 1839 to begin a twenty-year career of turning out picturesque views of Florence, Rome, Venice, and Naples for American tourist-collectors.

DAVID GILMOUR BLYTHE Born near East Liverpool, Ohio, 1815; died Pittsburgh, Pennsylvania, 1865.

23 The Blair Family

Oil on canvas, 20 x 23 $\frac{1}{2}$ in.
Signed (at lower center): Blythe.

REFERENCE: Dorothy Miller, *The Life and Work of David G. Blythe* (1950), pp. 87-93, 128.

EXHIBITED: University of Pittsburgh, 1938, *Paintings by Pittsburgh Artists of the Nineteenth Century*, no. 3; Butler Art Institute, Youngstown, Ohio, 1947, *David G. Blythe*, no. 35.

EX COLL.: G. David Thompson, Pittsburgh; [Sally Turner, Plainfield, New Jersey, 1965, as agent].

A CARPENTER, house painter, poet, sculptor, illustrator, and painter of panoramas, portraits, and genre subjects, Blythe produced a dozen pictures during the 1860s that are notable for their artistic merit and for their acute understanding of Civil War issues. This satire of about 1862-1863 comments on a personal and political conflict between the Blair family and John C. Frémont. Commanding in the troubled St. Louis area in 1861, General Frémont issued an emancipation proclamation that far exceeded the provisions of the Federal proclamation. Colonel Frank Blair, a Missouri representative, attempted to counteract the order and was jailed for insubordination, whereupon Montgomery Blair, Lincoln's Postmaster General, used his influence to have his brother released, the Frémont proclamation rescinded, and its author relieved of his command. In Blythe's picture the Blair brothers lurk in the doorway of their Washington home while Lincoln, whom Blythe had probably seen in Pittsburgh in February 1861, reads his Emancipation Proclamation. Frémont stands by blindfolded, his hands bound, with his proclamation on the ground near Horace Greeley's newspaper-filled hat, the latter symbolizing the power of the press. On a pillar is a reference to General Nathaniel Lyon, a friend of the Blairs who was killed in battle through Frémont's failure to reinforce his position. As a final consequence of the quarrel, Frémont, whose presidential nomination in 1864 threatened Lincoln's re-election, agreed to withdraw from the campaign in return for Montgomery Blair's dismissal from office.



JAMES BARD Born New York City, 1815; died White Plains, New York, 1897.

24 Commonwealth

Oil on canvas, 35¼ x 58 in.

Signed and inscribed: (at lower right)
Picture Drawn & Painted by James Bard
N Y/ 162 Perry St; (at lower left) Built
by Messrs. Lawrence & Foulks. N Y.

EXHIBITED: Hirschl and Adler, New
York, 1964–1965, no. 3.

EX COLL.: Ingersoll Brothers, Brooklyn;
[Hirschl and Adler, New York, 1965].

BARD WAS a self-taught artist. From 1827 until a few years before his death he made drawings and paintings of almost every steamboat in the port of New York. This painting of the steamer *Commonwealth*, built at Greenpoint, Brooklyn, in 1854, is typical of Bard's work. As in nearly all of his paintings, the boat is depicted in great detail from the portside, steaming full speed ahead, with a stippled spray turned up at the bow and paddle wheel. Samuel Ward Stanton, another artist who painted steamboats in the late nineteenth century, gave some idea of Bard's method in an obituary he wrote in 1898: "Before making his drawing, Mr. Bard would measure the boat to be pictured from end to end, and not a panel, stanchion or other part of the vessel, distinguishable from the outside, was omitted; each portion was measured and drawn to scale." This accuracy, however, is usually lacking in other parts of Bard's pictures. Here, the decorative designs of the sea and sky contrast with the meticulous realism of the boat, while the overly large figures and the enormous flags conflict with its scale.

NELSON COOK Born 1817, probably in or near Ballston Spa, New York; died Saratoga Springs, New York, 1892.

25 Millard Powers Fillmore (1828–1889)

Oil on canvas, 79 x 56¼ in.

EX COLL.: private collection, Forestville,
New York; [E. Haydn Parks, Buffalo];
[The Old Print Shop, New York, 1962].

COOK WAS active in Ballston Spa, Saratoga Springs, Rochester, and Buffalo. This portrait dates from about 1852, when Cook was working in Rochester. The subject, the son of President Millard Fillmore, is seen standing before a distant view identified as Point Gratiot on the south shore of Lake Erie. Although the *Rochester Daily Democrat* said of Cook that he had "very few superiors as a portrait painter," his portraits lack the technical proficiency and characterization of such of his more accomplished contemporaries as Charles Loring Elliot and Thomas Hicks. His work often exhibits a naïve charm resembling that of some of the more sophisticated folk artists of the period.



EMANUEL GOTTLIEB LEUTZE Born Gmünd, Württemberg, Germany, 1816;
died Washington, D.C., 1868. Active in the United States 1851–1854, 1859–1868.

26 Washington Crossing the Delaware

Oil on canvas, 40½ x 67½ in.

Signed (at lower right): E. Leutze.

REFERENCES: *New York Evening Post* (May 16, 1863), p. 4, calls it "the second and smaller picture on this subject and the one from which the fine engraving was made"; John I. H. Baur, ed., "The Autobiography of Worthington Whittredge," *Brooklyn Museum Journal* (1942), pp. 22f; Ann H. Hutton, *Portrait of Patriotism* (1959), discusses Leutze and his painting of Washington Crossing the Delaware; Raymond L. Stehle, "Washington Crossing the Delaware," *Pennsylvania History*, xxxi (July 1964), pp. 291–293, discusses this version of the picture and gives extensive bibliography.

EXHIBITED: The Crystal Palace, New York, 1853, no. 616; Pennsylvania Academy of the Fine Arts, Philadelphia, 1854, *Thirty-first Annual Exhibition*, no. 48; Burch's Building, Chicago, 1859, *Chicago Exhibition of the Fine Arts*, no. 17 (possibly this picture; lent by Alexander White); Metropolitan Museum, 1895, *American Paintings*, no. 123; The Century Association, New York, 1946, *Exhibition of Work by Emanuel Leutze*, no. 22; The Union Club, New York, 1951–1967.

EX COLL.: Goupil and Co., New York (until about 1854); (sale, by an anonymous vendor, possibly Alexander White, Henry Leeds and Co., New York, May 22, 1863); William H. Webb, New York (sale, H. D. Miner's Art Gallery, New York, March 30, 1876, no. 65); Stephen R. Leshner, New York; descended in the Leshner family to Mrs. Dewey Everett, New York; Francis D. Everett, Jr., New York (until 1967).

LEUTZE CAME to the United States as a youth and received his first artistic training in Philadelphia. Encouraged by several local collectors, he went to Düsseldorf in 1841 to study at the Royal Academy with Karl Friedrich Lessing, from whom he learned the popular academic fashion of painting large historical scenes in a tight realistic manner. Leutze soon gained a reputation for his large paintings of historical subjects. He began sketches for Washington Crossing the Delaware some time before October 1849. The most detailed account of this work appears in the autobiography of the painter Worthington Whittredge. "I had not been in Düsseldorf an hour," Whittredge wrote, "before [Leutze] showed me a pencil sketch of this subject. . . . A large canvas for it had been ordered. . . . When it came he set to work immediately drawing in the boat and figures with charcoal, and without a model. All the figures were carefully corrected from models when he came to paint them. But he found great difficulty in finding American types for the heads and figures, all the German models being either too small or too closely set in their limbs. . . . He caught every American who came along. . . . Mr. John Groesbeck of Cincinnati . . . called to see me at Leutze's studio and was taken for one of the figures. . . . My own arrival and that of my friend were a god-send to him. The friend . . . was seized, a bandage put around his head, a poor wounded fellow put in the boat with the rest, while I was . . . made to do service . . . for the steersman and again for Washington himself." When nearly complete, the canvas was badly damaged in a studio fire. Repaired and completed, it was sold in 1863 to the Kunsthalle, Bremen, where it was destroyed during a bombing raid in 1942.

A slightly larger version, varying only in details (Metropolitan Museum, on indefinite loan to the Washington Crossing Park Commission, Pennsylvania), was begun immediately after the fire and was completed in July 1851. Goupil and Company bought this version and sent it to New York, where more than fifty thousand people paid to see it within a four-month period. The *New York Evening Mirror* called it "the grandest, most majestic, and most effective painting ever exhibited in America." When it was later exhibited in Washington, several Congressmen proposed that it be bought for the White House. Since it had already been purchased by the New York collector Marshall O. Roberts, however, Leutze offered to paint another replica. Nothing came of the proposal.

The present replica, approximately one third the size of the Metropolitan's, was commissioned by Goupil for use by the Parisian engraver Paul Girardet as the basis for a print that was published in 1853. Through this print Leutze's picture became one of the most famous American paintings of the nineteenth century.



[JOACHIM] FERDINAND RICHARDT Born Brede, Denmark, 1819; died Oakland, California, 1895. Active in the United States, 1855–1863, and about 1871–1895.

27 Niagara Falls

Oil on canvas, 63 x 95 in.

Signed and dated (at lower right):

Ferd: Richardt / Brooklyn d. ¹⁴/₁₀ 56.

REFERENCES: *The Crayon*, IV (1857), p. 28; *New York Evening Post* (February 18, 1857), p. 3; *The Art-Journal*, London, II (December 1, 1863), p. 241, discuss Richardt's paintings of Niagara Falls.

EXHIBITED: Stuyvesant Institute and Henry Leeds and Co., New York, *The Niagara Gallery*, 1857, probably no. 17 (as The Ferry Landing on the Canadian Shores, where carriages take visitors up the steep winding road to the Clifton House); National Academy of Design, New York, 1859, *Ferdinand Richardt's Gallery of Paintings of American Scenery and Collection of Danish Paintings*, probably no. 52 (as General View of the Falls of Niagara, taken from the Clifton House on the Canada side. In the foreground the landing-place for row-boats that carry visitors across the river).

EX COLL.: Mr. Albert Kelsey, Philadelphia, and later Quogue, Long Island; [Milch Galleries, New York, 1947–1965].

BORN INTO a family of artists, Richardt attended the Copenhagen Academy and studied under the German-born landscape painter Gustav Hetsch. Richardt became a landscape painter and draughtsman and is known in Denmark for his line illustrations for books of Danish scenery, while in America he is recognized primarily for his paintings of Niagara Falls. In 1855 Richardt came to America to paint the falls and, as he wrote later in an exhibition catalogue, "to study the sublimity and grandeur of that wonderful work of Nature." He returned the following summer and did a number of sketches that he later used for his large paintings. In 1857 Richardt exhibited his American and Danish scenes and announced in the catalogue his plan to publish "a great National Work, embracing more than sixty engravings of Niagara Falls" after his paintings.

This painting shows the American and Horseshoe Falls wreathed in mist in the distance, with the sidewheeler *Maid-of-the-Mist* navigating the rapids in the middle ground, and a landing and carriage road in the foreground. In 1857 the *New York Evening Post* ranked it "among the most accurate views of Niagara Falls . . . ever exhibited in this country," and *The Art-Journal* commended the work: "Mr. Reichardt [*sic*] has, for the first time made the cataract felt from a picture of it"

Throughout the nineteenth century and into the twentieth, Niagara Falls was perhaps the single greatest iconographic staple of American painters. Because of the careful realism and the panoramic treatment of his large-scale Niagara canvases, Richardt invites comparison with such a celebrated painter of the subject as Frederic E. Church (see p. 21), whose Niagara Falls (Corcoran Gallery of Art, Washington) was painted in 1857.



EASTMAN JOHNSON Born Lovell, Maine, 1824; died New York City, 1906.

28 Southern Courtship (Old Kentucky Home)

Oil on canvas, 20 x 16 in.
Signed and dated (at lower right):
E. Johnson/ 1859.

EXHIBITED: Wildenstein and Co., New York, 1948, *Eastman Johnson*, no. 2.

EX COLL.: [Wildenstein and Co., New York, 1948]; [Hirschl and Adler, New York, 1967].

EASTMAN JOHNSON lived in Fryeburg, Maine, until he was ten, when he moved with his family to the state capital, Augusta. About 1840 he was apprenticed to a Boston lithographer. He was soon dissatisfied and returned to Maine in 1842 to establish himself as an independent artist. After working in Washington and Boston, he went to study in Düsseldorf, Germany, where the tight, linear style of the local academy predominated. A stay in The Hague brought him in contact with the paintings of Rembrandt, Hals, and Van Dyck, which opened his eyes to a more painterly style.

By 1859 Johnson had returned to Washington, where he painted his *Old Kentucky Home—Life in the South*, originally called *Negro Life at the South* (New-York Historical Society). In the same year the painting was exhibited at the National Academy of Design, resulting in Johnson's election as an Associate. In 1859 he also painted two smaller pictures that are repetitions of parts of the larger composition. *Southern Courtship* is a replica of the lower left portion, and varies from it only in a few minor details introduced to make it work as an independent composition. *Confidence and Admiration* (present location unknown) repeats the central area showing the banjo player and the Negro child at his right.



Old Kentucky Home—Life in the South

New-York Historical Society, Robert L. Stuart Collection



EASTMAN JOHNSON

29 At Camp, Spinning Yarns and Whittling

Oil on academy board, 19 x 23 in.
Signed (at lower left): E. J.

REFERENCE: John I. H. Baur, *An American Genre Painter, Eastman Johnson* (1940), pp. 20–21, no. 41.

EXHIBITED: The Brooklyn Museum, 1940, *An American Genre Painter, Eastman Johnson*, no. 41; Douthill Gallery, New York, 1940, *Eastman Johnson, The Keystone Artist*, no. 4; John Levy Galleries, New York, 1942, *Eastman Johnson*, no. 5; Philadelphia Art Alliance, 1944, *Eastman Johnson, Oils and Drawings*, no. 2; M. Knoedler and Co., New York, 1946, *Oil Paintings and Drawings by Eastman Johnson*, no. 13; California Palace of the Legion of Honor, San Francisco, 1946, *The Art of Eastman Johnson*.

EX COLL.: Eastman Johnson; Mrs. Eastman Johnson (sale, American Art Galleries, February 27, 1907, no. 108); W. B. Cogswell; F. Pearl and Elizabeth Browning; [Douthill Gallery, New York, 1940]; [John Levy Galleries, New York, 1944]; [Norman Hirschl, New York, 1946]; [M. Knoedler and Co., New York, 1961].

FOLLOWING HIS initial success at the National Academy of Design, Johnson moved to New York about 1860 and continued to paint genre scenes. In the late 1860s he made several trips to the vicinity of Fryeburg, Maine, to observe the maple-sugaring festivities. The forty-odd works that resulted from these trips comprise one of his most important series of genre paintings. Although Johnson planned a large painting incorporating the various incidents depicted in these studies, he never completed the work. However, a finished study, *Sugaring Off at the Camp, Fryeburg, Maine* (19 $\frac{1}{2}$ x 34 in.; Baur, plate xv), gives some idea of the projected composition, as does an unfinished canvas, *Sugaring Off* (52 $\frac{1}{2}$ x 96 in.; Baur, plate xiv), which also suggests the monumentality of the picture Johnson had in mind. The two figures in *At Camp, Spinning Yarns and Whittling* appear at the extreme left in both of these pictures, at some distance from the sugar kettle and the fire. The richly modulated color and painterly quality are characteristic of Johnson's mature style.

GEORGE INNESS Born Newburgh, New York, 1825; died Bridge-of-Allan, Scotland, 1894.

30 The Delaware Water Gap

Oil on canvas, 35 x 52 in.
Signed and dated (at lower right): G I
(monogram) 1857.

REFERENCE: LeRoy Ireland, *The Works of George Inness* (1965), p. 37, no. 146.

EX COLL.: J. W. Brown, Brooklyn (sale, American Art Association, New York, March 15, 1906, no. 154); C. W. Warner; [Kennedy Galleries, New York, 1965].

IN THE late nineteenth century Inness was considered the greatest American landscape painter. He was also one of the most prolific, having turned out more than fifteen hundred pictures in the fifty years he was active. His earliest works are tightly painted in the manner of the Hudson River School, but, gradually, as he came under the influence of the Barbizon School, his forms became less distinct and his palette darker. This view of the Delaware Water Gap is the first of six versions of the subject that Inness painted between 1857 and 1861. Its crystalline draughtsmanship and cool, clear colors are characteristic of his early style.

FREDERIC E. CHURCH, No. 31, *see pages 20–21*.



JOHN LAFARGE Born New York City, 1835; died Providence, Rhode Island, 1910.

32 The Peony in the Wind

Watercolor, 37 x 19¾ in.

Signed and dated (at lower left):

LaFarge 1890.

REFERENCES: Cecilia Waern, *John LaFarge, Artist and Writer* (1896), p. 68, discusses LaFarge's peony windows; p. 65, illustrates the Vanderbilt window. Metropolitan Museum, *An Exhibition of the Work of John LaFarge* (1936), cat. p. 34, illustrates the Alma-Tadema window.

EXHIBITED: Metropolitan Museum, 1966-1967, *200 Years of Watercolor Painting in America*, no. 62.

EX COLL. [Victor Spark, New York, 1962].

ALTHOUGH LAFARGE had shown a childhood interest in drawing and painting, it was not until after he had completed his education and had worked briefly in a law office that he turned his whole attention to art. When he went abroad in 1856, he regarded his trip as "a manner of amusement," but he actually spent the next two years making a careful study of the "old masters." On his return to the United States he took quarters in the Tenth Street Studio Building in New York, but he soon realized that he needed more formal training and went to Newport, Rhode Island, to work with William Morris Hunt. In the 1860s he enjoyed limited success as a painter, but during the next decade, under the influence of the Pre-Raphaelites whose work he had seen in England, he gradually achieved eminence as a painter of murals and a designer of stained-glass windows. He became one of the foremost architectural decorators in the United States, rivaled only by the Tiffany Studios, and held this position for over twenty-five years.

Although this large and very impressive watercolor of red and white peonies against a deep-blue background is identical in design to a series of stained-glass windows by LaFarge, the exact relationship between the watercolor and the windows has not been determined. The watercolor is dated 1890, but it was possibly done earlier and used as a model for a window of the same colors made in 1886 for the house of Sir Lawrence Alma-Tadema, London (now in the Museum of Fine Arts, Boston), or for an identical peony window in the house of Henry Marquand, Newport. A similar window with creamy-white flowers on a pale-blue ground was done for the Fifth Avenue residence of Cornelius Vanderbilt. Kenyon Cox, writing in *The Burlington Magazine* in June 1908, discusses a peony window, possibly a fourth example, then in LaFarge's studio. Cox stated its design was based on an "ancient" Japanese composition.



**33 Presentation of the Gifts and
Speechmaking, Vao-Vai, Samoa**

Wash drawing, 16 x 12 in.
Inscribed and dated (at lower right):
[illeg.] Samoa/ 1890.

REFERENCE: Durand-Ruel Galleries,
New York, *Works by John LaFarge*
(1895), exhib. cat., pp. 31–33, gives
letter describing the scene depicted in
this watercolor.

EXHIBITED: American Federation of
Arts, traveling exhibition, 1962–1963,
Masters of American Watercolor, no. 21.

EX COLL. [Victor Spark, New York,
1961].

**34 Standing Dance Representing a
Game of Ball**

Watercolor and gouache, 8 x 11½ in.

REFERENCE: Frank Jewett Mather,
“The Expanding Arena,” *Magazine of
Art*, xxxix (November 1946), p. 296.

EXHIBITED: Durand-Ruel Galleries,
New York, 1895, *Works by John LaFarge*,
probably no. 128 (as Standing Dance.
Standing Figures); Cleveland Museum
of Art, 1937, *American Painting from
1860 until Today*, no. 118 (as Dancing
Natives); M. Knoedler and Co., New
York, 1954, *Americans Abroad*, no. 27;
American Institute of Arts and Letters,
New York, 1959, *The Impressionist Mood
in American Painting*, no. 57 (as Dancers
and Musicians); American Institute of
Arts and Letters, New York, 1960, *A
Change of Sky—Paintings by Americans
Who Have Worked Abroad*, no. 54;
Metropolitan Museum, 1966–1967, *200
Years of Watercolor Painting in America*,
no. 63.

EX COLL.: Mrs. Harry Payne Whitney,
New York; Whitney Museum of American
Art, New York (until 1950); [M. Knoedler
and Co., New York, 1950–1961].

IN 1890 LaFarge went to Samoa, Tahiti, and Fiji. “There it was my good fortune,” he wrote in the Durand-Ruel catalogue, “to return to the art of painting, for many years less practised by me because of my being engaged . . . in the decorative work of glass.” LaFarge remained in the islands until 1891 and produced some of his finest watercolors. This drawing is identical in composition to a watercolor (collection of Edward H. LaFarge, Providence, Rhode Island), dated November 22, 1890, that LaFarge sent to his father with a letter describing the event.

“My dear old man:—This is not a scene from an opera, nor a study for a classical fresco like those of Mr. Puvis de Chavannes. It is what we saw at a little place called Faleu. . . . The drawing represents a tulafale, or village orator, addressing us in set speech . . . on the occasion of the presentation of gifts of food. Two other tulafales are also present. . . . You will recognize the *tulafales* by their *fly-brushes*. . . . We are looking at them through the posts or pillars of the elliptical house, the *guest-house* in which we were sitting. These posts are decorated with flowers in our honor according to custom. There are baskets of food, cocoanuts, and *Taro-roots*. . . . The young man in the foreground . . . is one of our crew, who in a moment will rise, count aloud the presents, stating who gave them, etc. . . .

Were the picture larger we should see about a dozen people more to the right, and more presents to the left. As I said, all was on a small scale, not like the big affairs we had elsewhere. . . .

But it is all beautiful beyond exaggeration.”

THIS WATERCOLOR was executed during LaFarge’s visit to Samoa in 1890–1891. In the catalogue of the Durand-Ruel exhibition in New York in 1895, where LaFarge’s South Sea watercolors were shown for the first time, the artist wrote: “These are two young chief’s daughters, Taupos. They are dancing a dance representing a game of ball, with the two men.” A detailed account of LaFarge’s experiences in Samoa and the other South Sea islands he visited is contained in his *Reminiscences of the South Seas*, published posthumously in 1912 after LaFarge’s original text had been supplemented by extracts from his letters and journals.



JOHN LAFARGE

35 Girls Carrying a Canoe, Vaiala in Samoa

Watercolor and gouache, 18 x 22 in.
Signed, dated, and inscribed: (at lower left) LaFarge 1891; (at lower right) Samoa—girls with canoe; (along the bottom) My dear Bam, I send you this as it is so far the most satisfactory of the sketches. . . .

EXHIBITED: Durand-Ruel Galleries, New York, 1895, *Works by John LaFarge*, no. 68 (as Girls carrying a canoe. Vaiala in Samoa. 1891); Graham Gallery, New York, 1966, *John LaFarge*, no. 51; Metropolitan Museum, 1966–1967, *200 Years of Watercolor Painting in America*, no. 65.

EX COLL. [Victor Spark, New York, 1962].

ALTHOUGH LAFARGE considered the watercolors he did in the South Seas “mostly records of travel,” many of them rank with the best in American watercolor painting of the period. The extraordinary color harmonies, the careful drawing, and the sympathetic portrayal of character of the natives mark this as one of LaFarge’s most successful Samoan watercolors. A legend at the bottom identifies the girl at the left as Otaota and the girl in the center as Siakumu. In the catalogue of his Durand-Ruel exhibition in 1895 LaFarge described the girl at the right as Faaifi and noted that Otaota was a preacher’s daughter. He also wrote: “As characteristic of social views, Otaota, who is of high origin, reproached me later for having painted her carrying a canoe with the other girls with whom she played and associated, but with whom she would not carry a canoe.”

ANDREW MELROSE Born Selkirk, Scotland, 1836; died West New York, New Jersey, 1901. Active in the United States, 1856–1901.

36 New York Harbor and the Battery

Oil on canvas, 22 x 36 in.
Signed (at lower left): Andrew Melrose.

EX COLL.: Mr. and Mrs. Paul E. Lopschire, Indianapolis (sale, Parke-Bernet Galleries, New York, May 13, 1966, no. 44); [Kennedy Galleries, New York, 1966].

MELROSE LIVED briefly in Toronto, Canada, and New York City before settling in New Jersey, where he maintained studios at different times in West Hoboken, Guttenberg, and West New York. He was largely self-taught. Although Melrose is known to have illustrated books, he was primarily a landscape painter. His subjects included the countryside of New Jersey, New York, and New England, as well as views of Lake Killarney, Ireland, Cornwall, England, the Austrian Tyrol, and Turkey. He also did several views of New York City. This one shows lower Manhattan and the harbor. Castle Garden, the scene of many important public events in the city in the nineteenth century, is at the right, and the Statue of Liberty is at the left. The picture was probably painted about the time of the statue’s dedication in October 1886. A colored lithograph after this painting (The New York Public Library) has been tentatively dated 1887. A similar painting by Melrose (New-York Historical Society), showing a closer view of Castle Garden, is dated 1885 and does not include the Statue of Liberty. Melrose’s earlier paintings are done in the tight topographical style of the Hudson River School; his later views of New York, which are lighter in tonality and broader in execution, show how French Impressionism affected his style toward the end of his life.



WINSLOW HOMER Born Boston, Massachusetts, 1836; died Prout's Neck, Maine, 1910.

37 Halibut Fishing

Oil on wood panel, 9 $\frac{1}{2}$ x 14 in.
Signed (at lower left): H.

REFERENCES: Hallowell V. Morgan, letter to Mr. Middendorf (January 8, 1966) and letter to Stuart P. Feld (April 3, 1967), gives history of the painting; Philip C. Beam, *Winslow Homer at Prout's Neck* (1966), pp. 69–73.

EX COLL.: Morris R. Bockius (until about 1906); Randal Morgan, Philadelphia; Hallowell V. Morgan, Philadelphia; [Sally Turner, Plainfield, New Jersey, 1965, as agent].

ONE OF the greatest American artists, Homer began his career by making drawings for wood engravings that appeared in *Ballou's Pictorial* and *Harper's Weekly*. His earliest oils were done from sketches he drew as an artist-correspondent during the Civil War. Homer's first years as a professional painter were spent in New York, but after a year-long visit to the coastal town of Tynemouth, England, where he painted the fisherfolk and the sea, he settled at Prout's Neck. There he produced the most powerful and dramatic marine paintings that have ever been done in the United States.

Halibut Fishing is one of several studies that Homer made for a large painting, *The Fog Warning* (Museum of Fine Arts, Boston). According to Beam, Homer worked out his ideas for *The Fog Warning* using a beached dory riding a wave of piled-up sand with his handyman, Henry Lee, as model. In *Halibut Fishing* the doryman is hauling his line through the tholepins instead of rowing, but Beam noted that the "boat and the sea are quite patently the parent passages of their later parallels. . . ." While *The Fog Warning* is monumental and timeless, *Halibut Fishing* is intimate and personal—an artist's sketch, before the introduction of the dramatic sky and the subtleties of composition.

According to Hallowell V. Morgan, the painting was acquired by Bockius from a dealer in Portland, Maine, who handled some of Homer's work. A photograph of *Halibut Fishing*, signed by Homer, was hanging in his studio at the time of his death.



The Fog Warning Museum of Fine Arts, Boston. Otis Norcross Fund





WILLIAM MICHAEL HARNETT Born Clonakilty, County Cork, Ireland, 1848;
came to the United States, 1849; died New York City, 1892.

42 The Social Club

Oil on canvas, 13 x 20 in.

Signed and dated (at lower left): W M
HARNETT/ 1879.

REFERENCES: *New York Tribune* (April
26, 1879); Alfred Frankenstein, *After
the Hunt* (1953), pp. 50-51.

EXHIBITED: National Academy of
Design, New York, 1879, *Fifty-fourth
Annual Exhibition*, no. 44.

EX COLL.: [Robinson Galleries, Miami,
Florida, 1953]; [Hirschl and Adler, New
York, 1965].

HARNETT WAS first trained as a silver engraver. In 1867 he attended night classes at the Pennsylvania Academy of the Fine Arts in Philadelphia, and two years later he moved to New York, where he worked as an engraver for several jewelry firms while attending night classes at Cooper Union and at the National Academy of Design. By 1876 he had achieved a sophisticated and distinctly personal style of still-life painting. During the late 1870s he turned out a number of so-called "smoking scenes" that depicted at least one pipe and usually a stoneware or pewter mug, jug, or vase. The Social Club is a fine example from this series and is especially noteworthy for such subtle details as the abrasions left by matches struck on the front edge of the marble slab. Although Harnett had little difficulty selling his paintings, most critics considered them mere technical exercises in imitation. After having seen the exhibition at the National Academy of Design in 1879, one reviewer wrote of The Social Club: "The real fact is that this charge of inferiority is justified by the consideration that this imitative work is not really so difficult as it seems to the layman, and though there are degrees of it, yet when we come down to works like this of Mr. Harnett, it is evident that only time and industry are necessary to the indefinite multiplication of them."

The revival of interest in Harnett was touched off by an exhibition of his paintings in 1939. It was only then that the difficulty of his illusionistic technique and the formal values of his works were fully appreciated.

THOMAS MORAN Born Bolton, Lancashire, England, 1837; came to the United States in 1845; died Santa Barbara, California, 1926.

38 Great Blue Spring of the Lower Geyser Basin, Yellowstone

Watercolor, $9\frac{1}{2} \times 13\frac{3}{4}$ in.
Signed (at lower right): T M (monogram).

EXHIBITED: Metropolitan Museum,
1966–1967, *200 Years of Watercolor
Painting in America*, no. 85.

EX COLL. Mrs. J. D. Ratcliffe, Palisades,
New York (1962).

FOLLOWING THE example of his brother Edward, Moran decided to become an artist and entered the shop of a Philadelphia lithographer in 1853. Through Edward he came in contact with James Hamilton, whose paintings, together with those of Joseph M. W. Turner, had a profound influence on his style. The illustrations that Moran submitted to the newly founded *Scribner's Monthly* in the spring of 1871 gained the attention of the geologist Ferdinand V. Hayden, who hired Moran as the official artist on a government expedition to the Yellowstone. On this trip Moran made numerous sketches that he later used as a basis for his finished oils and watercolors. The success of Hayden's report and the impact of Moran's enormous painting, *The Grand Canyon of the Yellowstone*, led Congress, in 1872, to establish Yellowstone as the first national park and to buy the painting. In 1876 a lavishly illustrated book, *The Yellowstone National Park and the Mountain Regions of Idaho, Nevada, Colorado and Utah*, was published, with text by Hayden and chromo-lithographic reproductions of a series of watercolors by Moran. Included in the book was this scene, a silica deposit spring, done from a sketch made on the trip in 1871. Of it Hayden wrote: "... the evaporation of the water has deposited a crust of a marvellous combination of tints . . . from bright scarlet to delicate rose, mingled with bright and creamy yellows, and vivid green from the minute vegetation. Some of the channels are lined with a fine, delicate, yellow, silky vegetable growth, vibrating with every movement of the water." Moran's color sense and his style of painting were remarkably well suited to the subject.

39 Great Blue Spring of the Lower Geyser Basin, Fire Hole River, Yellowstone

Watercolor, 9×16 in.
Signed and dated (at lower left):
T MORAN/ 1872.

EXHIBITED: Metropolitan Museum,
1966–1967, *200 Years of Watercolor
Painting in America*, no. 84.

EX COLL. [Kennedy Galleries, New
York, 1965].

MORAN WAS a prolific artist and often made several versions of his successful pictures. This watercolor, also known as *Blue Lake, Yellowstone*, is essentially the same subject as the one discussed above, but it was taken from a more distant viewpoint and has less detail in the foreground. Based on studies Moran did on his trip West in 1871, the watercolor may have been part of a group that he exhibited and sold in New York in 1873.



THOMAS MORAN

40 The Mosquito Trail, Rocky Mountains of Colorado

Watercolor, 9 $\frac{3}{4}$ x 14 in.

Signed and dated (at lower right): T M
(monogram)/ 1875.

REFERENCES: Hayden and Moran, *The Yellowstone National Park and the Mountain Regions of Idaho, Nevada, Colorado and Utah* (1876), unnumbered plate and text, reproduce this watercolor and describe the scene; Thurman Wilkins, *Thomas Moran, Artist of the Mountains* (1966), p. 97, quotes letter to Mrs. Moran.

EXHIBITED: Metropolitan Museum, 1966-1967, *200 Years of Watercolor Painting in America*, no. 87.

EX COLL. Mrs. J. D. Ratcliffe, Palisades, New York (1962).

MORAN CROSSED the Mosquito Trail, one of the highest in the Park Range of the Colorado Rockies, on August 15, 1874, while on a second survey led by Hayden. He made the trip specifically to paint sketches for his projected large oil *The Mountain of the Holy Cross* (Gallery of Modern Art, New York) and for illustrations for publication in the book on the Yellowstone (see p. 56). Just before crossing the pass, Moran wrote to his wife: "The main range is now in full view, but the forms are very poor. Mt. Lincoln [seen in the picture at right], 14000 feet high, looks like a big sand hill." Judging from this watercolor, the view from above must have been considerably more dramatic.

41 Grand Canyon of the Yellowstone

Oil on canvas, 24 $\frac{1}{2}$ x 20 in.

Signed and dated (at lower right): T
MORAN/ 1893.

EXHIBITED: The Dallas Museum, Texas, 1960, *Famous Families in American Art*, no. 52 (as Bridal Veil Falls); University of California, Riverside, 1963, *Thomas Moran*, no. 15 (as Yellowstone, Lower Falls).

EX COLL. [Hirschl and Adler, New York, 1965].

BECAUSE OF his great success as a painter of Yellowstone scenes, in 1892 Moran was commissioned to do a second large version of *The Grand Canyon of the Yellowstone* (National Collection of Fine Arts, Smithsonian Institution) for the World's Columbian Exposition in Chicago. While he was working on the painting in 1892 and 1893, he also produced a number of small pictures of other scenes of the Yellowstone, including this one. Moran continued to make painting trips West until 1916, when he settled at Santa Barbara, California, where he spent the rest of his life. He remained faithful to the style of Turner throughout his career, and, unlike many of his contemporaries, was not affected by Impressionism. Although, as a result, his popularity and his prices gradually fell off, he was kept busy painting western scenes for the Santa Fe Railroad.



ALEXANDER POPE Born Dorchester, Massachusetts, 1849; died Hingham, Massachusetts, 1924.

43 The Trumpeter Swan

Oil on canvas, 57 x 44½ in.

Signed and dated (at lower right): BY
ALEXANDER POPE 1900.

REFERENCES: Howard J. Cove,
"Alexander Pope, Painter of Animals,"
Brush and Pencil, VIII (1901), p. 112,
mentions this painting as A Wild Swan;
Boston Sunday Post (November 2, 1902),
p. 27, discusses it as The Wild Swan;
Alfred Frankenstein, *After the Hunt*
(1953), p. 140, calls it The Wild Swan.

EXHIBITED: Metropolitan Museum,
1965-1966.

EX COLL.: Massachusetts Society for
the Prevention of Cruelty to Animals,
Boston; [Childs Gallery, Boston, 1965].

A SPORTSMAN and lover of animals, Pope spent all of his life in and around Boston. Although he studied anatomy for a short time with the sculptor William Rimmer, he was entirely self-taught as a painter. He was primarily interested in depicting live animals, including birds, dogs, and game of all kinds, but he also did a number of "hanging-game" still lifes, the best known being *The Trumpeter Swan*. By his skillful manipulation of shadow and texture, particularly in the delicate white plumage, Pope created the illusion of a real swan hanging on a green-paneled door. This trompe-l'oeil effect caused a minor sensation when the painting was first shown; the *Boston Sunday Post* of November 2, 1902, commented: "If a person wishes to be startled out of his ordinary complacency and to almost believe the days of sorcery have returned, he has but to visit Alexander Pope's studio in this city and to look at a recent painting titled 'The Wild Swan.'"



CHILDE HASSAM Born Dorchester, Massachusetts, 1859; died Easthampton, Long Island, New York, 1935.

51 Parc Monceau, Paris

Oil on canvas, 15 x 21 in.

Signed (at lower left): Childe Hassam.

EX COLL.: John Fox, Boston; [Wildenstein and Co., New York, 1965].

THE SON of a prosperous Boston merchant who was one of the earliest collectors of American antiques, Hassam briefly sampled a business career before deciding to become an artist. He began in a wood engraver's shop in Boston, where he designed and cut blocks; before long he established himself as an illustrator and contributed to a number of leading periodicals. At the same time he began to study painting with Ignaz Gaugengigl and at the Lowell Institute, Boston. In 1883 and 1886 Hassam went abroad to study. On the second trip, which lasted three years, he worked at the Julian Academy in Paris, but he was less influenced by the tame and conservative style of the Academy than by Impressionism, which was then the avant-garde movement in Paris. This painting was done in 1889, the year Hassam won a bronze medal at the Exposition Universelle in Paris. It is painted with a typically Impressionist light-green palette, accented with bright touches of red. A similar painting, smaller and varying somewhat in color and composition, is in the collection of Mr. and Mrs. Raymond J. Horowitz, New York.





MAURICE BRAZIL PRENDERGAST Born St. Johns, Newfoundland, 1859; died
New York City, 1924.

52 Quai Dinard

Watercolor and pastel on paper, 15¼ x
22 in.

Signed (at lower right): Prendergast.

EXHIBITED: Whitney Museum of
American Art, New York, 1934, *Maurice
Prendergast Memorial Exhibition*, no.
146.

EX COLL.: Mrs. Maurice Prendergast;
[Kraushaar Galleries, New York, until
1956]; Allan Temple (1956–1957);
[Kraushaar Galleries, New York, 1957];
Benjamin Sonnenberg (1957–1967);
[Wildenstein and Co., New York].

PRENDERGAST WAS an extremely dedicated and sensitive artist, who was recognized during his lifetime only by a small circle of friends and artists. He was one of the first American painters to respond to the experiments of the Postimpressionists, which he absorbed and transformed into his own personal, expressive style. Although he studied at the Julian Academy in Paris under Constant, Blanc, and Laurens from 1891 to 1894, his real training came outside the classroom from exposure to the works of Cézanne, Seurat, and Signac and from contact with other young artists in the cafés. His fourth trip to Europe, in 1909–1910, touched off a period of intense experimentation in subject matter and technique. Up to this time he had worked primarily in watercolor and oil. He now began to use mixed media—a combination of watercolor, pastel, and gouache—in a number of works done in Paris, St. Malo, and Dinard. In this view of a boat landing at Dinard, done in 1909, he depicted his favorite subject, people at leisure in the out-of-doors. The mural-like composition, loose drawing, broken color, and large brushstrokes that are reminiscent of Signac foreshadow the bold oils of his later years.

EDWARD LAMSON HENRY Born Charleston, South Carolina, 1841; died Ellenville, New York, 1919.

44 The Camden and Amboy Railroad,
with the Engine Planet, in 1834

Oil on canvas, 16 x 32½ in.
Signed and dated (at lower left): E. L.
Henry, 1904.

EX COLL. [Kennedy Galleries, New
York, 1962].

HENRY RECEIVED his first instruction in painting from W. M. Oddie in 1855. In 1858 he enrolled at the Pennsylvania Academy of the Fine Arts; two years later he went abroad, and, in addition to continuing his studies with Gleyre, Suisse, and Courbet in Paris, he made an extensive tour of Europe. He returned to the United States in 1862 and gained recognition rapidly, particularly for his genre scenes. He was elected to the National Academy of Design in 1869 and exhibited there nearly every year until his death. Throughout his life Henry was deeply interested in various modes of transportation, past and present, and painted a number of pictures dealing with the subject, some based on carriages and coaches in his own collection.

The Camden and Amboy Railroad, which was chartered in 1830, was one of the first railroads in the United States. This picture shows the locomotive *Planet* at the Camden end of the railroad about 1834; the steamboat *William Penn* is in the background. The picture is painted in Henry's usual precise, photographic style; like many of his paintings, it was probably based in part on photographs from his large collection.

JOHN FREDERICK PETO Born Philadelphia, Pennsylvania, 1854; died Island Heights, New Jersey, 1907.

45 Old Companions

Oil on canvas, 22 x 31 in.
Signed, dated, and inscribed (on the
back): J. F. Peto/ Island Heights/ N.J.,
1904.

REFERENCE: Alfred Frankenstein,
After the Hunt (1953), p. 107, mentions
this painting as Books on a Shelf.

EXHIBITED: Smith College Museum of
Art, Northampton, Massachusetts, The
Brooklyn Museum, and California Palace
of the Legion of Honor, San Francisco,
1950, *John F. Peto*, no. 44 (as Books on a
Shelf); Pennsylvania Academy of the
Fine Arts, Philadelphia, 1955, *150th
Anniversary Exhibition*, no. 176; Florence,
Italy, Madrid, Spain, Innsbruck, Austria,
and Ghent, Belgium, 1955, *Exhibition
Commemorating the 150th Anniversary
of the Pennsylvania Academy of the Fine
Arts*, no. 64.

EX COLL.: Mrs. George Smiley, Island
Heights, New Jersey; [Sally Turner,
Plainfield, New Jersey, 1966, as agent].

PETO FIRST started painting in Philadelphia in 1875 and subsequently entered several of the annual exhibitions at the Pennsylvania Academy of the Fine Arts. In 1889 he moved to Island Heights, where he continued to paint, in isolation, until his death. It is evident that William M. Harnett (see p. 55), whom Peto knew in Philadelphia in the 1870s, was a strong influence on him as a painter. Unlike Harnett, Peto was never well known in the art world, and consequently a number of his works were attributed to Harnett or given forged Harnett signatures during the Harnett revival of the 1940s. It was not until the publication of an article by Alfred Frankenstein in *The Art Bulletin* of March 1949 that Peto's work was distinguished from Harnett's and given proper recognition. Peto's highly personal style is apparent in this painting of one of his favorite motifs, books on a shelf. His composition is more asymmetrical, his color more varied and radiant, and his treatment of light and shade broader than Harnett's. Perhaps most noticeable is the softening of the outline, the Vermeer-like veil that Peto cast over all the objects in the picture, which contrasts with Harnett's careful delineation of detail and painstaking recreation of the texture of each object.



GEORGE DEFOREST BRUSH Born Shelbyville, Tennessee, 1855; died Hanover, New Hampshire, 1941.

46 Mother and Child

Oil on wood panel, 47½ x 29½ in.
Signed and dated (at lower right): Geo.
De F. Brush/ 1894.

REFERENCE: Nancy D. (Mrs. Harold)
Bowditch, letter to Mr. Middendorf
(April 3, 1967).

EXHIBITED: Museum of Fine Arts,
Boston, 1905–1907 (lent by Mrs. J. M.
Sears).

EX COLL.: Mr. and Mrs. J. M. Sears,
Boston; Carnegie Institute, Pittsburgh,
until 1966.

BRUSH WAS born in Tennessee but grew up in Noroton, Connecticut. In 1871 he began his art studies under Samuel Wilmarth at the National Academy of Design, New York. In 1874 he won a scholarship that enabled him to study in Paris with the famed academician Jean Léon Gérôme. Upon returning to the United States in 1880, Brush traveled in the West, living among the Indians and learning their customs. During the 1880s he established his reputation with his paintings of Indians, and in 1888 he returned to New York to teach at the National Academy. Both his works and his precepts made him known as a staunch conservative among American artists. In the 1890s Brush painted numerous compositions of women and children in poses derived from Italian Renaissance "Madonna and Child" paintings. Often he used his wife, his son, and his six daughters as models; in this painting Mrs. Brush is shown holding a daughter, Nancy, with her son Gerome at her side. Brush made a sculpture of this group, which he carved in marble and later had cast in bronze.



JOHN HABERLE Born New Haven, Connecticut, 1856; died New Haven, 1933.

47 A Bachelor's Drawer

Oil on canvas, 20 x 36 in.
Signed and dated (at upper left):
Haberle 1890-94.

REFERENCES: *The Evening Leader*, New Haven (May 16, 1894); Alfred Frankenstein, *After the Hunt* (1953), pp. 120-122; Alfred Frankenstein, "Harnett, Peto, Haberle," *ArtForum*, iv (October 1965), pp. 31-32; Alfred Frankenstein, "American Art and American Moods," *Art in America*, LIV (March-April 1966), p. 78.

EXHIBITED: Trager's Hotel, New Haven, May 1894; James D. Gill's Stationery and Fine Arts Store, Springfield, Massachusetts, June 1894; Trans-Mississippi and International Exposition, Omaha, Nebraska, June 1-November 1, 1898; Detroit Institute of Arts, January 1900; New Britain Museum of American Art, Connecticut, 1962, *Haberle*, cat. unnumbered; La Jolla Museum of Art, California, and Santa Barbara Museum of Art, California, 1965, *The Reminiscent Object*, no. 63; Whitney Museum of American Art, New York, 1966, *Art of the United States, 1670-1966*, no. 118.

EX COLL.: Mrs. Vera Haberle Demmer and Mrs. Gloria Shiner, New Haven (until 1966); [Robert P. Weimann, Jr., Ansonia, Connecticut, 1966, as agent].

HABERLE STUDIED at the National Academy of Design, New York, and for several years was a member of the technical staff of the Paleontological Museum at Yale University. Along with Harnett (see p. 55) and Peto (see p. 66), he is considered one of the masters of trompe-l'oeil painting in America. A Bachelor's Drawer is his finest, strangest, and most famous painting. It creates a remarkable illusion of reality, not only because the objects depicted—old bank notes, stamps, theater ticket stubs, playing cards, bookmaker's tickets, cigarette pictures, a comb, a cigar-box lid, a letter, a photograph of a nude woman, and a tintype self-portrait—are almost entirely two-dimensional, but also because they are rendered in precise detail and set in an extremely shallow space. Haberle's concern with detail exceeds even Harnett's; for example, in this painting the newspaper clippings are perfectly legible whereas Harnett only suggested print with parallel and crosshatched lines. An ironical wit is evident throughout the painting. Three of the clippings refer to charges that Haberle pasted actual objects on his canvases, while a fourth and the cluster of paper currency refer to charges of counterfeiting leveled against his painted money. The ten-cent note is particularly interesting for the following handwritten inscription: "This note with a lot of Counterfeit money was taken by Detectives from [illeg.] in New York Jan. 1st 1865 Experts claim this to be genuine." Haberle's work has often been described as surrealistic, and elements of surrealism are evident here, both in his apparent delight in the absurd and incongruous assortment of objects and in the implausible manner in which they are affixed to the front of the drawer. He also appears to foreshadow Pop Art in his satirical debunking of cultural pretension by singling out trivial and banal things as objects of art.



JEFFERSON DAVID CHALFANT Born Sadsbury Township, Chester County,
Pennsylvania, 1856; died Wilmington, Delaware, 1931.

**48a Bouguereau's Atelier at the
Julian Academy, Paris**

Oil on wood panel, 11¼ x 14½ in.
Signed, dated, and inscribed: (at lower
left) J.D. Chalfant/ 1891; (on the back)
Atelier de Bouguereau/ à l'Académie
Julian/ J.D. Chalfant/ Paris/ 1891.

EXHIBITED: Wilmington Society of the
Fine Arts, Delaware, 1959, *Jefferson D.
Chalfant*, no. 4.

EX COLL.: Mrs. J. D. Chalfant, Wilming-
ton; [David David Antiques, Philadelphia];
[Victor Spark, New York, 1965].

AFTER WORKING with his father as a cabinetmaker in Lancaster and Lititz, Pennsylvania, Chalfant began his career by decorating railroad parlor cars. In 1883 he opened a studio in Wilmington to devote himself to painting. Among his earliest works are a few landscapes, and several violin still lifes that rival the illusionism of William M. Harnett (see p. 55). In 1890 Alfred Corning Clark, one of Chalfant's patrons, provided him with funds to go to Paris, where he joined other American artists in establishing the American Artists' Association. He studied two years with Jules Joseph Lefebvre and William Bouguereau, who both taught at the Julian Academy, where many Americans were students during the last quarter of the nineteenth century.

In this painting Chalfant meticulously recorded the appearance of Bouguereau's atelier in 1891, even to the smoky haze that floated across the room. The walls are covered with student efforts, which also fill the racks at the upper left. The characterizations of the students suggest that the faces are portraits. Unfortunately, although Chalfant carefully inscribed the back of the panel, he did not provide a key to the identities of the students. The figure in the right foreground appears to be Chalfant himself, judging from existing photographs of the artist.

**48b Study for "Bouguereau's Atelier at the
Julian Academy, Paris"**

Pencil on paper, 10¼ x 14 in.

EX COLL.: [David David Antiques,
Philadelphia]; [Victor Spark, New York,
1965].

THIS DETAILED drawing, a study for the painting, recalls the perspective studies that Thomas Eakins prepared for such paintings as his *Chess Players* (painting and drawing in the Metropolitan Museum) and his various boating pictures.



JEFFERSON DAVID CHALFANT

49 The Visiting Champion

Oil on copper, 12 x 9¼ in.

Signed, dated, and inscribed: (at lower right) J.D. Chalfant; (on the back) The Visiting Champion / 1895 J.D. Chalfant.

EX COLL.: Mrs. J. D. Chalfant, Wilmington (until about 1959); [David David Antiques, Philadelphia]; [Kennedy Galleries, New York, 1960]; [Victor Spark, New York, 1962].

CHALFANT'S STUDY at the Julian Academy had little effect on his style, but it did lead him in the direction of genre painting. This small picture, typical of the genre subjects that he specialized in from 1893 to 1905, is painted in the same realistic manner as his early trompe-l'oeil still lifes. A pencil drawing for it was included in the Chalfant retrospective at the Wilmington Society of the Fine Arts in 1959.

A photograph of the artist's studio in Wilmington (reproduced in the catalogue of the collection of Frederick S. Gibbs, New York, 1899) shows Chalfant sitting before this painting, which is displayed on an easel. Another painting from the Middendorf collection, Bouguereau's Atelier at the Julian Academy, Paris (see p. 72), appears at the right.

EDWARD H. POTTHAST Born Cincinnati, Ohio, 1857; died New York City, 1927.

50 Picnickers on the Beach

Oil on wood panel, 12 x 16 in.

Signed (at lower left and lower right): E. Potthast.

EXHIBITED: Hirschl and Adler, New York, 1962, *Edward Henry Potthast*, no. 22.

EX COLL.: Mr. and Mrs. Merrill Gross, Cincinnati; [Hirschl and Adler, New York, 1962].

WHILE ATTENDING night classes at the Cincinnati Academy from 1870 to 1885, Potthast worked as a lithographer. Later he went to Europe to continue his studies; after a brief stay in Antwerp, he moved to Munich, where he studied at the Academy under Ludwig Loefftz for three years. On a subsequent trip to France, Potthast came under the influence of the American Impressionist Robert Vonnoh. Gradually his style changed from the rich, dark, painterly style of the Munich Academy to Impressionism. On his return to the United States, he settled in New York City, where he was an illustrator for books and magazines as well as a painter. He did a number of western scenes and nocturnes, but he was best known for the beach scenes he painted along the New York and New England coasts. Although Potthast painted a number of large pictures, he was often at his best working on small panels such as this one, where the lively quality of his brush-strokes is most apparent. This picture, which captures all of the sunshine of a summer day, shows the extraordinary economy of means that was the basis of his personal brand of Impressionism. At one time Potthast had used the back of this panel as a palette, and traces of the paints remain.



CHILDE HASSAM, No. 51, *see pages 62–63*.

MAURICE BRAZIL PRENDERGAST, No. 52, *see pages 64–65*.

CHARLES WEBSTER HAWTHORNE Born Lodi, Illinois, 1872; died Baltimore, Maryland, 1930.

53 The Fish, the Bottle, and the Boy

Oil on canvas, 60 x 47½ in.

REFERENCE: Emerson C. Burkhart, letter to John K. Howatt (May 1, 1967).

EXHIBITED: National Academy of Design, New York, 1926, *Winter Exhibition*, no. 340; Grand Central Galleries, New York, 1927, *Exhibition of Recent Paintings by Charles W. Hawthorne*, no. 2; Carnegie Institute, Pittsburgh, 1927, *Twenty-sixth Annual International Exhibition of Paintings*, no. 76; Carnegie Institute, Pittsburgh, 1928, *Charles W. Hawthorne*, no. 13; Munson-Williams-Proctor Institute, Utica, New York, 1941, *A Memorial Exhibition of Paintings as a Tribute to the Late Robert Macbeth*, no. 19; Provincetown Art Association, Massachusetts, 1952, *Charles W. Hawthorne*, no. 13; Shore Galleries, Boston, 1962, *Charles W. Hawthorne*, no. 22 (as Fish, Boy, and Bottle); Gallery of Modern Art, New York, 1965, *The Twenties Revisited* (as Fish, Bottle, and Boy, lent by the Shore Galleries, Boston).

EX COLL.: estate of Charles Hawthorne; [Shore Galleries, Boston, 1967, as agent].

HAWTHORNE, THE son of a sea captain, grew up in the coastal town of Richmond, Maine. At the age of eighteen he went to New York City to learn to paint. For several years, he worked in the Lamb Stained-Glass Factory and attended evening classes at the Art Students League. In 1893–1894 he studied with Frank Vincent Du Mond and at the League with George deForest Brush (see p. 68) and H. Siddons Mowbray. Hawthorne worked under William Merritt Chase at Shinnecock, Long Island, in the summer of 1896, and that winter became an assistant in Chase's New York classes. On a trip to Holland in 1898, Hawthorne became acquainted with the portraits of Frans Hals and painted life in the Dutch fishing villages. When he returned to the United States a year later, he established the Cape Cod School of Art in Provincetown, where he became known as one of the finest art teachers in the nation.

Hawthorne's strong interest in the sea and his assimilation of the work of Hals and Chase led him to paint numerous figure pieces such as this one, in which frank portraiture and still life are combined in a dramatic composition. Hawthorne chose one of his students, Emerson Burkhart, to pose for the picture, which was begun in the summer of 1926 and completed that September. Burkhart recalls that the picture took Hawthorne longer than usual, and that he had difficulty in finishing the left hand. The large green demijohn and an impressive haddock are common elements in Hawthorne's early pictures featuring fisherfolk; but the large scale of the painting, the broad handling of paint, and the emphatic contrast of dark and light are more typical of his later work.



American Historical Prints

American Historical Prints

J. WILLIAM MIDDENDORF, II

The eighteenth-century Philadelphian might have been attracted by an advertisement for Robert Kennedy's print shop on Second Street below Walnut, which offered "a large and beautiful Collection of PICTURES and PRINTS; On the most interesting and pleasing Subjects; Done from Capital Paintings, of the Greatest Masters that England, France, or Italy, has ever produced." The Bostonian could have purchased at the Crown Coffee House "at public vendu . . . a collection of choice pictures fit for any gentleman's dining room or staircase," or, nearby, "a choice parcel of the best sort of prints and maps lately brought from London, all in good frames well black'd at reasonable rates."

That there was a ready market for prints in the Colonies is evident, but it is also quite clear that the majority of them were imported, mostly from England. As late as 1794, Thomas Stephens, of 57 South Second Street, Philadelphia, advertised for sale a collection of approximately 250 prints, not one of which appears to have been American. It has been estimated that no more than fifty engraved subjects were made in the Colonies before 1770.

Mrs. Middendorf and I first became interested in early American historical prints when we realized both their immediacy to the stirring events that marked our early history and their significance as the pioneering artistic efforts of a frontier nation. American prints of the eighteenth century usually commemorated some event or person of historical importance; prints made for purely decorative purposes were rare. Among the depictions of events that had significant impact as propaganda in their own day and that serve as valuable historical documents today are Paul Revere's Boston Massacre, Amos Doolittle's series of four engravings of the Battles of Lexington and Concord, and Bernard Romans's Battle of Charlestown. Also popular were portraits of such distinguished clerics as Increase and Cotton Mather, and Charles Brockwell, as well as such important military and political figures as George Washington, Samuel Adams, Captain Isaac Hull, and Thomas Jefferson.

Many treasured examples of these prints are stained, folded, torn, mildewed, or otherwise mutilated. Framing under glass was a relatively unusual practice during the Colonial period, as is revealed by Governor William Burnet's inventory of 1729 listing 218 prints, of which only three were "glazed." During the Revolution glass

became extremely scarce, and for a number of years framing under glass was virtually impossible. This situation is certainly responsible for the rarity of most early American prints and for the timeworn condition of many surviving impressions. In some cases only a single impression is known, and in most others no more than half a dozen examples.

The most important public collections of early American historical prints are those of the American Antiquarian Society, Worcester, Massachusetts; The Boston Athenaeum; The Essex Institute, Salem, Massachusetts; Harvard University; The Henry Francis duPont Winterthur Museum, Delaware; the John Carter Brown Library, Providence; the Library of Congress; the Massachusetts Historical Society, Boston; The Metropolitan Museum of Art; The New-York Historical Society; The New York Public Library; and Yale University. Notable private collections include the group of New York views formed by Robert Goelet; the Welles Henderson collection of Philadelphia subjects; and the William Osgood collection of Boston scenes.

The collection we have formed over the past decade is, of course, not encyclopedic. We have been extremely lucky in being able to acquire the unique impression of the first state of Revere's Boston Massacre and what appears to be the only known example of the first state of Dawkins's Pennsylvania Hospital. There are, however, some notable omissions, including the extraordinary Price-Burgis views of New York, Boston, and Harvard College, Henry Pelham's Boston Massacre, Dawkins's Paxton Expedition, and Revere's view of Harvard, to mention but a few.

NOTE: The following abbreviations are used in the section that follows on historical prints:

Stauffer (1907)—David McNeely Stauffer, *American Engravers upon Copper and Steel*, 2 vols. (1907).

Stokes and Haskell (1932)—I. N. Phelps Stokes and David C. Haskell, *American Historical Prints* (1932).

The article by Mr. Middendorf cited in several entries was originally published in *The Walpole Society Notebook* for 1958, pp. 17-34.

PETER PELHAM Born London, England, 1697; died Boston, Massachusetts, 1751.

Active in America, 1727-1751.

54 Cotton Mather (1663-1728)

Mezzotint engraving, 11 7/8 x 9 11/16 in.

REFERENCES: Stauffer (1907), II, p. 408, no. 2469; Worcester Art Museum, Massachusetts, *Early New England Printmakers* (1939), exhib. cat., pp. 16-17, no. 4; Lawrence C. Roth and Marion W. Adams, comp., "Catalogue of the John Carter Brown Exhibition of Early American Engravings, 1670-1800," *The Walpole Society Notebook* (1945), pp. 49-86; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 6-7.

EX COLL. [The Old Print Shop, New York, 1958].

WHEN PETER Pelham arrived in Boston in 1727, he was already an accomplished mezzotint engraver. Despite his unusual ability, Pelham apparently enjoyed only a moderate success, for even with his combined talents as a portrait painter and engraver, he was forced to find other means to support his family. He advertised monthly assemblies for music and dancing, served as a school master, and gave instruction in needlework, drawing, and painting on glass. Pelham made his debut as America's first mezzotint engraver with a likeness of the popular divine the Reverend Cotton Mather, which he based on a portrait that he had painted (American Antiquarian Society, Worcester, Massachusetts). Pelham announced publication of the engraving in *The Boston Gazette* for June 10-17, 1728, shortly after Mather's death.

WILLIAM BURGIS Active in America about 1716-1731.

55 The Boston Lighthouse

Mezzotint engraving, 8 3/4 x 11 1/8 in.

REFERENCES: Stauffer (1907), II, p. 49, no. 284; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 7-8.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 206.

EX COLL. [Kennedy Galleries, New York, 1957].

BURGIS CAME from London to the Colonies in about 1716 and during the next fifteen years published views of New York City, Boston, and Harvard College. This print is the only one that carries Burgis's name as the engraver. The other prints for which he did drawings were engraved in England or by other Colonial engravers. The print was issued April 11, 1729, making it the second mezzotint known to have been done in New England. It is also probably the first maritime print made in the Colonies. Until this impression was discovered ten years ago, the example in the Mariner's Museum, Newport News, Virginia, was thought to be unique.

Boston Light, the first permanent lighthouse in America, was built in 1716 on the Great Brewster (called Beacon Island) near the entrance to Boston Harbor. Burgis did not identify the vessel, undoubtedly assuming that it was known to anybody purchasing the print. It has been identified as the Province Galley, which comprised the Massachusetts Navy in the early eighteenth century, and resembles closely a contemporary painting of the ship. Marion Brewington, however, has suggested that it may be a royal revenue cutter, while H. I. Chapelle points out that it is similar to the Ferrett class sloops built in England about 1711.



INSCRIBED: (at the bottom) Cottonus Matherus/ S. Theologiae Doctor Regiae Societatis Londinensis Socius,/ et Ecclesiae apud Bostonum Nov= Anglorum nuper Praepositus./ Aetatis Suae LXV, MDCCXXVII.; (at lower right) P. Pelham ad vivum pinxit ab Origin Fecit et excud.



INSCRIBED: (at lower right) W Burgis del. & fecit; (at the bottom) To the Merchants of Boston this View of the LIGHTHOUSE/ is most humbly presented By their Humble Servt Wm Burgis.

THOMAS JOHNSTON Born Boston, Massachusetts, about 1708; died Boston, 1767.

56 View of Quebec

Engraving, colored, 7 x 8½ in.

REFERENCES: Stauffer (1907), II, p. 252, no. 1505; Stokes and Haskell (1932), p. 34, P. 1758—B-17; John Carter Brown Library, Providence, Rhode Island, *Annual Report, 1944-1945* (1945), pp. 59-61; Lawrence C. Roth and Marion W. Adams, comp., "Catalogue of the John Carter Brown Exhibition of Early American Engravings, 1670-1800," *The Walpole Society Notebook* (1945), pp. 49-86; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), p. 10; The Winterthur Corporation, Delaware, *Accessions, 1960* (1960), pp. 45-47, no. 117.

EX COLL.: Massachusetts private collector (sale, Parke-Bernet Galleries, New York, February 7, 1958, no. 135); [Goodspeed's Book Shop, Boston, 1958].

IN ADDITION to being an engraver, Johnston was a heraldic painter, a japanner, and an organ builder. This print, the earliest and most important engraved view of Quebec, exists in two states; this is the first. On August 16, 1759, during the siege of Quebec, *The Boston News-Letter* announced that it was "Just Printed from a Copper-Plate." An advertisement of the print in *The Boston Evening Post* of October 1, 1759, refers to the second state, which has an additional four-line inscription in the lower margin, detailing the French surrender to the British on September 17. Stauffer and Stokes catalogued only the first state, but cited only the advertisement to the second, causing confusion in understanding the development of the print.

HENRY DAWKINS Born in England (?), place and date unknown; came to America about 1753; died 1786(?).

57 View of Pennsylvania Hospital, Philadelphia

Engraving, colored, 8½ x 13½ in.

REFERENCES: Stauffer (1907), II, p. 80, no. 468; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 8-9; Martin P. Snyder, "Views of Philadelphia 1750-1770," *Antiques*, LXXXVIII (November 1965), p. 678, fig. 4, illustrates the second state.

EX COLL.: estate of Arthur Sussel, Philadelphia (sale, Parke-Bernet Galleries, New York, January 22, 1959, no. 103); [Kennedy Galleries, New York, 1959].

AFTER SPENDING a few years in New York, Dawkins settled in Philadelphia in 1757. He assisted the engraver James Turner for a year; then, in 1758, he established his own shop. This print and a similar one by James Claypoole, Jr., were issued in 1761 to stimulate interest in the building fund of the hospital. Contributions had dropped off after the first wing was finished in 1755, and the trustees hoped that a print illustrating the projected appearance of the building would encourage donors to provide funds for completion of the central block and the west wing. Although the Dawkins view was selected by the hospital, Claypoole attempted to scoop the market, much to the chagrin of those associated with the approved version. For several weeks their advertisements ran together in the Philadelphia newspapers. The publicity must have succeeded in turning Philadelphians' pride and charity into donations, for the building was completed as projected.

There appear to be two states of this rare engraving, of which this is presumably the first; it is possibly a unique impression. Examples owned by The Historical Society of Pennsylvania, the Library Company of Philadelphia, and The Henry Francis duPont Winterthur Museum, Delaware, read "Built A Dom 1755. from N. 1 to 2" below the rondel and have the numerals 1 and 2 in the lawn below the east wing at the right, indicating the part that had been completed by 1755.



INSCRIBED: (at the bottom)
 QUEBEC, The Capital of NEW-FRANCE, a Bishoprick, and/ Seat of the Sovereign COURT./ 1. The Citadel. 2. the Castle/ 3. Magazine 4. y^e Recolets./ 5. Ursulines 6. Jesuits. 7./ Cathedral of Our Lady./ 8. The Palace 9. y^e Seminary./ 10. The Hôtel Dieu./ 11. St Charles River./ 12. The Common Hospital./ 13. The Hermitage of the Recolets./ 14. The Bishop's House. 15. The/ Parish Church of the Lower Town./ 16. The Upper Town 17. y^e Lower Town./ 18. The Platform & Battery of Cannon/ 19. The Isle of Orleans 20. Point Lieve.; (at lower left) Engrav'd & Printed By Thos Johnston for Step. Whiting; (in the print, from upper left to lower right) Neuville/ Cul de Sac/ Beau Port/ River St Laurence/ Sault de la Chaudierre.



INSCRIBED: (at the bottom) A South-East Prospect of the Pennsylvania Hospital, with the Elevation of the intended Plan./ This Building, by the Bounty of the Government, And of many private Persons, Was Piously founded, for the Relief of the Sick and Miserable; (at lower left) Montgomery and Winter Del. Printed and Sold by Robt Kennedy Philada; (at lower center) ADom, 1755; (at lower right) J. Steeper & H Dawkins Sculp; (in a small rondel inset [seal of the hospital] at lower center) TAKE CARE OF HIM/ & I WILL REPAY/ THEE.

J. HULETT Died in 1771, place unknown.

58 View of the House of Employment, Almshouse, and Pennsylvania Hospital, Philadelphia

Engraving, colored, 13½ x 18½ in.

REFERENCES: Stokes and Haskell (1932), p. 39, C. 1767—B-67; Martin P. Snyder, "Views of Philadelphia 1750-1770," *Antiques*, LXXXVIII (November 1965), pp. 676, 680.

EX COLL.: Henry Graves, Jr., New York; [Kennedy Galleries, New York, 1959].

PRACTICALLY NOTHING is known of this engraver except that at one time he lived in England. The artist, Nicholas Garrison, son of a Moravian sea captain, lived in Bethlehem, Pennsylvania, from 1757 to 1762, and in Philadelphia from 1762 to 1769. This print is his one departure from views of the Moravian settlements of Bethlehem and Nazareth.

The House of Employment and Almshouse was begun in 1766, on a site two blocks west of the Pennsylvania Hospital, and the building, similar to the hospital in design, was dedicated in October 1767. It may have been on this occasion that the print was issued. It is the only known eighteenth-century view of Philadelphia from the south.

PAUL REVERE Born Boston, Massachusetts, 1735; died Boston, 1811.

59 Landing of the British Troops, Boston

Engraving, colored, 8½ x 15½ in.

REFERENCES: Stauffer (1907), II, p. 441, no. 2676; Stokes and Haskell (1932), p. 40, 1768—B-102; Charles E. Goodspeed, *Yankee Bookseller* (1937), pp. 112-113; Worcester Art Museum, Massachusetts, *Early New England Printmakers* (1939), exhib. cat., pp. 35-36; Clarence S. Brigham, *Paul Revere's Engravings* (1954), pp. 58-64; Helen Comstock, "Spot News in American Historical Prints," *Antiques*, LXXX (November 1961), p. 447; E. McClung Fleming, "The American Image as an Indian Princess, 1765-1783," *Winterthur Portfolio*, II (1965), pp. 77-78.

EX COLL. [The Old Print Shop, New York, 1965].

ALTHOUGH BEST known as a patriot, Revere was also a talented silversmith, coppersmith, bell caster, and prolific engraver. On April 16, 1770, he advertised in *The Boston Gazette* "A Copper-Plate Print, containing a View . . . of Boston . . . and British Ships of War landing their Troops in the year 1768." Prompted by colonial opposition to the Townshend duties, the landing of the troops inflamed patriotic feelings and resulted in this example of colonial propaganda.

According to Brigham, the print was probably designed, drawn, and colored by Christian Remick. Its composition may be traced to William Burgis's Boston view of 1723, and to William Price's 1743 revision of this view. The dedication to the anti-American Earl of Hillsborough, then Secretary of State for the Colonies, although often interpreted as an attempt at reconciliation, was probably a sarcasm on Revere's part. Illustrated in the cartouche, as a symbol of the struggle for freedom, is an American Indian princess, her foot on the neck of a British soldier. A rattlesnake, an emblem of the American cause, coils about his arm.

There appear to be two states. Examples of the first, which carry "on fryday Sept. 30th" in the inscription, are in the Philadelphia Free Library and the American Antiquarian Society, Worcester, Massachusetts. This impression and those in the Emmet Collection of The New York Public Library, the Winterthur Museum, Delaware, the Valentine Hollingsworth, Jr., Collection, Manchester, Massachusetts, and a private collection in Houston bear the spelling "friday," but the tail of the "y" is visible beneath the "i." In the restoration of this impression, "flying" was changed to "going," resulting in "f going." The original plate is preserved in the Massachusetts Archives Office.



A View of the House of Employment. This house, Alms-house, Pennsylvania Hospital, & part of the City of Philadelphia.

INSCRIBED: (in banner, at the top) A-VIEW OF PART OF THE TOWN OF BOSTON IN NEW-ENGLAND AND BRITISH SHIPS OF WAR LANDING THEIR TROOPS ! 1768; (in cartouche, at lower right) J. Hulett sculp.; (at the bottom) A View of the House of Employment, Alms-house, Pennsylvania Hospital, & part of the City of Philadelphia./ A. The Managers Apartment,/ B.B. The House of Employment,/ C.C. The Alms House,/ D. The Pennsylvania Hospital,/ e. The State House/ f. Christ's Church./ g. The new Building or Presban Church/ h. The German School House./ i. The New Dutch Church Steple./ k. The Court House.

INSCRIBED: (in banner, at the top) A-VIEW OF PART OF THE TOWN OF BOSTON IN NEW-ENGLAND AND BRITISH SHIPS OF WAR LANDING THEIR TROOPS ! 1768; (in cartouche, at lower right) To the Earl of Hillsborough, HIS/ MAJESTY'S SerV of State for/ America. THIS VIEW of/ the only well Plan'd/ EXPEDITION, formed for/ supporting ye dign-/ ity of BRITAIN/ & chastising ye insolent/ of AMERICA, is hum'y Ins-/ crib'd.; (at lower left) 1 Beaver/ 2 Senegal/ 3 Martin/ 4 Glasgow/ 5 Mermaid/ 6 Romney/ 7 Launceston/ 8 Bonetta; (at lower center) On friday Sepr 30th 1768, the Ships of WAR, armed Schooners, Transports, &c. Came up the Harbour and Anchored round the TOWN; their Cannon loaded,/ a Spring on their Cables, as for a regular Siege. At noon on Saturday October the 1st the fourteenth & twenty-ninth Regiments, a detachment from the 59th Reg^t/ and Train of Artillery, with two peices of Cannon, landed on the Long Wharf; there Formed and Marched with insolent Parade, Drums beating, Fifes/ playing, and Colours f going, up KING STREET. Each soldier having received 16 rounds of Powder and Ball.; (at lower right) A Long Wharf/ B HANCOCK'S Wharf/ C North Battery/ ENGRAVED, PRINTED & SOLD by PAUL REVERE BOSTON.



PAUL REVERE

60a Boston Massacre

Engraving, colored, 9% x 8% in.

REFERENCES: Stauffer (1907), II, p. 441, no. 2675; Massachusetts Historical Society, *Letters and Papers of John Singleton Copley and Henry Pelham* (1914), p. 83; Stokes and Haskell (1932), pp. 41-42, 1770-C-10; Clarence S. Brigham, *Paul Revere's Engravings* (1954), pp. 45-46; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 10-12.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 208.

EX COLL.: [Rosenbach Co., Philadelphia, 1913]; Mrs. Alexander Hamilton Rice, New York; Dr. Alexander Hamilton Rice, New York; Mrs. Alexander Hamilton Rice, New York; [Kennedy Galleries, New York, 1956].

60b Boston Massacre

Engraving, colored, 9% x 8% in.

REFERENCES: Stauffer (1907), II, p. 441, no. 2675; Massachusetts Historical Society, *Letters and Papers of John Singleton Copley and Henry Pelham* (1914), p. 83; Stokes and Haskell (1932), pp. 41-42, 1770-C-10; Charles E. Goodspeed, *Yankee Bookseller* (1937), pp. 107-111; Worcester Art Museum, Massachusetts, *Early New England Print-makers* (1939), exhib. cat., pp. 36-37, no. 28; Clarence S. Brigham, *Paul Revere's Engravings* (1954), pp. 41-57; Roberson Memorial Center, Binghamton, New York, *American Historical Prints* (1965), exhib. cat., no. 13.

EX COLL.: Ebenezer Bailey, Scituate, Massachusetts; Edwin Stoddard, Scituate; J. P. Kinsey, Norwalk, Connecticut; [Kennedy Galleries, New York, 1956].

THE BOSTON Massacre is said to have resulted from Samuel Adams (see p. 92) and his fellow radicals convincing the inhabitants of the city that the patrolling British soldiers were "bloody-backed rascals," longing for an excuse to murder as many Colonials as possible. On the night of March 5, 1770, some youths jeered and threw snowballs at a lone sentry who stood near the State House. A crowd gathered, and the sentry threatened anyone who came too close. When a small boy rushed toward him, the soldier pushed him with the butt of his musket. This set the mob off, more onlookers and a group of seamen were attracted, and a struggle ensued in which several people were killed. The incident was obviously exploitable for propaganda purposes, and it is not surprising that the print was advertised by Edes and Gill, Boston, as early as March 26. Two days later Revere recorded in his Day Book charges of £5 to Edes and Gill for "Printing 200 Impressions of Massacre."

This print, the best known of Revere's engravings, was actually copied from one made by Henry Pelham (1749-1806), son of the engraver Peter Pelham (see p. 82). When the younger Pelham learned of the plagiarism, he wrote Revere this letter, now in the Public Record Office, London:

Thursdai Morng.

Boston, March 29, 1770

Sir,

When I heard that you was cutting a plate of the late Murder, I thought it impossible as I know you was not capable of doing it unless you copied it from mine and as I thought I had entrusted it in the hands of a person who had more regard to the dictates of Honour and Justice than to take the undue advantage you have done of the confidence and Trust I reposed in you. But I find I was mistaken and after being at the great Trouble and Expence of making a design paying for paper, printing &c. find myself in the most ungenerous Manner deprived not only of any proposed Advantage but even of the expence I have been at, as truly as if you had plundered me on the highway. If you are insensible of the Dishonour you have brought on yourself by this Act, the World will not be so. However, I leave you to reflect upon and consider of one of the most dishonorable Actions you could well be guilty of.

H. Pelham

Pelham's more competently engraved *The Fruits of Arbitrary Power, or the Bloody Massacre*, was advertised as "An Original Print . . . taken on the Spot" when it appeared on April 2. It closely resembles the Revere print, although the number of columns on the cupola of the First Church varies, the crescent moon's face in different directions, and the inscriptions are different.

There are two states of Revere's print; the first (60a), called the "eight o'clock state," shows the hands of the clock at 8:10 or 8:12. The Massacre had occurred after ten o'clock, however, and Revere changed the time to

10:20 in the second state (6ob), apparently to further historical accuracy. He also corrected two spelling mistakes in the poem below and added parentheses around the names of the two mortally wounded.

An impression of the first state was first recorded in the collection of Francis Lebaron Goodwin, a surgeon's mate in the Revolution, in whose family the print remained for 125 years. That copy appeared in the 1902 catalogue, Number 8, of Burnham's Antique Book Store (no. 41), and was most likely the one in the Anderson Auction Catalogue, April 11, 1905 (no. 685); George D. Smith's Catalogue, 1908 (no. 334); and in the Rosenbach Co. Catalogue, March 1913 (no. 497). Although Brigham was unable to locate an impression of the first state, the one in the Middendorf collection can be traced back to Rosenbach Co. in 1913. It is the only known example of the first state, and is therefore probably the one that descended in the Goodwin family. At least thirty-nine impressions of the second, or "ten o'clock," state have been located.

JONATHAN MULLIKEN Born 1746, place unknown; died Newburyport, Massachusetts, 1782.

61 Boston Massacre

Engraving, colored, 9¼ x 8¾ in.

REFERENCES: Worcester Art Museum, Massachusetts, *Early New England Printmakers* (1939), exhib. cat., pp. 37-38; Clarence S. Brigham, *Paul Revere's Engravings* (1954), p. 45.

EX COLL.: [George S. McKearin, Hoosick Falls, New York]; [Richard Mills, Exeter, New Hampshire, 1961].

JONATHAN MULLIKEN was a clockmaker in Newburyport, Massachusetts. He is known to have engraved brass clock dials, but this copy of Paul Revere's Boston Massacre is his only print. It closely resembles Revere's "ten o'clock" version, differing only in the number of columns in the cupola of the First Church and in the wording of the title at the top.

Mulliken's print was probably issued in Newburyport contemporaneously with Revere's and Pelham's in Boston, but since Newburyport had no newspaper in 1770, this cannot be verified by advertisements. Seven copies of the print were known to Brigham, but several others have since been located.

INSCRIBED: (at the top) The
 BLOODY MASSACRE perpetrated
 in King Street BOSTON on March 5th
 1770, by a party of the 29th REGT; (at
 lower right) Engrav'd Printed & Sold
 by PAUL REVERE BOSTON; (at the
 bottom) Unhappy BOSTON! See thy
 Sons deplore,/ Thy hallow'd Walks
 besmear'd with guiltless Gore:/ While
 faithless P—n and his savage Bands,/
 With mur'd'rous Rancour stretch their
 bloody Hands;/ Like fierce Barbarians
 grinning o'er thier Prey,/ Approve the
 Carnage and enjoy the Day./ If scald-
 ing drops from Rage from Anguish
 Wrung/ If speechless Sorrows lab'ring
 for a Tongue,/ Or if a weeping World
 can ought appease/ The plaintive
 Ghosts of Victims such as these;/ The
 Patriot's copious Tears for each are
 shed/ A glorious Tribute which em-
 balms the Dead/ But know, FATE
 summons to that awful Goal,/ Where
 JUSTICE strips the Murd'rer of his
 Soul;/ Should venal C—ts the
 scandal of the Land/ Snatch the re-
 lentless Villain from her Hand/ Keen
 Execrations on this Plate inscrib'd/
 Shall reach a JUDGE who never can
 be brib'd./ The unhappy Sufferers
 were Mess^s SAM^l GRAY, SAM^l
 MAVERICK, JAM^s CALDWELL,
 CRISPUS ATTUCKS & PAT^k CARR/
 Killed: Six wounded two of them
 CHRIS^t MONK & JOHN CLARK
 Mortally.



INSCRIBED: (at the top) The BLOODY MASSACRE perpetrated in King Street BOSTON on March 5th 1770 by a party of ye 29th REG^t; (at lower right) Jon^a Mulliken Newbury Port Sculp^t; (at the bottom) Unhappy BOSTON see thy Sons deplore,./ Thy hallow'd Walks besmear'd with guiltless gore/ While faithless P____n and his savage Bands,/ With mur'drous Rancour stretch their bloody Hands/ Like fierce Barbarians grinning o're their Prey,/ Approve the Carnage and enjoy the Day/ If scalding drops from rage from Anguish Wrung,/ If speechless Sorrows lab'ring for a Tongue/ Or if a weeping World can ought

appease,/ The plaintive Ghosts of Victims such as these,/ The Patriot's copious Tears for each are shed,/ A glorious Tribute which embalms the Dead./ But know FATE summons to that awful Goal,/ Where Justice strips the Murd rer of his Soul,/ Should venal C____s the scandal of the Land,/ Snatch the relentless Villain from her hand,/ Keen execrations on this Plate inscrib'd,/ Shall reach a JUDGE who never can be brib'd./ The unhappy Sufferers were Mess^s SAM^l GRAY, SAM^l MAVERICK, JAM^s CALDWELL, CRISPUS ATTUCKS. PAT^k CAR^r. Killed/ Six wounded/ two of them (CHRIST^r MONK JOHN CLARK) Mortally.

61

INSCRIBED: (at the top) The BLOODY MASSACRE perpetrated in King Street BOSTON on March 5th 1770, by a party of the 29th REG^t; (at lower right) Engrav'd Printed & Sold by PAUL REVERE BOSTON; (at the bottom) Unhappy BOSTON! see thy Sons deplore,/ Thy hallow'd Walks besmear'd with guiltless Gore:/ While faithless P____n and his savage Bands,/ With mur'drous Rancour stretch their bloody Hands;/ Like fierce Barbarians grinning o'er their Prey,/ Approve the Carnage, and enjoy the Day./ If scalding drops from Rage from Anguish Wrung/ If speechless Sorrows lab'ring for a Tongue,/ Or if a weeping World can ought appease/ The plaintive Ghosts of Victims such as these;/ The Patriot's copious Tears for each are shed,/ A glorious Tribute which embalms the Dead./ But know, FATE summons to that awful Goal,/ Where JUSTICE strips the Murd'rer of his Soul:/ Should venal C____ts the scandal of the Land,/ Snatch the relentless Villain from her Hand,/ Keen Execrations on this Plate inscrib'd,/ Shall reach a JUDGE who never can be brib'd./ The unhappy Sufferers were Mess^s SAM^l GRAY, SAM^l MAVERICK, JAM^s CALDWELL, CRISPUS ATTUCKS & PAT^k CARR/ Killed. Six wounded two of them (CHRIST^r MONK & JOHN CLARK) Mortally.



SAMUEL OKEY Active in Newport, Rhode Island, 1773-1780.

62 Samuel Adams (1722-1803)

Mezzotint engraving, 13½ x 9½ in.

REFERENCES: Stauffer (1907), II, pp. 391-392, no. 2370; Worcester Art Museum, Massachusetts, *Early New England Printmakers* (1939), exhib. cat., pp. 29-31; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 15-16.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 214.

EX COLL. [The Old Print Shop, New York, 1958].

THIS IS one of the rarest American prints of a person alive at the time of the Revolution. After the Boston Massacre Samuel Adams was responsible for rousing anti-British sentiment and encouraging insurrection in such events as the Boston Tea Party of December 1773. He was a figure very much in the public eye, and his portrait was likely to sell well.

The composition closely resembles John Singleton Copley's portrait of Adams (Museum of Fine Arts, Boston). J. Mitchell, who is unknown except for this work, must have made a close copy of Copley's painting to serve as the basis for Okey's engraving. But Charles Reak, the printer, apparently had some doubts about the painting; on March 16, 1775, he wrote to Henry Pelham, Copley's half-brother: "wee shall publish in About a Month a Poster sized Plate of Mr. Sam Addams from a Picture I had of Mr. Mitchels Painting. wee have copied it well enouf and are not affraid of the Success of it; but A plate done Properly shoud be from a good Picture. It was the best I cou'd get when last in Boston. . . ."

Little is known about Samuel Okey, except that he was active as a mezzotint engraver in England in the 1760s and by 1773 he was engraving and publishing portraits in Newport. Charles Reak was his business partner and printer.

BERNARD ROMANS Born in Holland, about 1720; came to America, 1755; captured and taken to England after 1778; disappeared on a journey from England to the United States in 1784.

63 View of the Battle at Charlestown

Engraving, 11½ x 16½ in.

REFERENCES: Stauffer (1907), II, p. 451, no. 2731; Stokes and Haskell (1932), pp. 46-47, 1775-B-91; Charles E. Goodspeed, *Yankee Bookseller* (1937), pp. 112, 114; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 13-14; Helen Comstock, "Spot News in American Historical Prints," *Antiques*, LXXX (November 1961), pp. 448-449.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 213.

EX COLL. [Kennedy Galleries, New York, 1956].

RANKED BY Goodspeed as one of the five most important engravings of early American events, this is also the most significant ever done of the Battle of Breed's Hill. Here the arrow-straight ranks of Colonials, commanded by General Israel Putnam, face the British regulars advancing up the hill. Part of the town of Boston is visible at the right, and, in the center, Charlestown burns with leaping flames and billows of smoke. The reference to the figure in the left foreground as "Broken Officer" is a mystery, as his mien does not suggest disgrace.

Romans, a talented surveyor, mapmaker, naturalist, and captain of a Pennsylvania artillery company, was present at the Battle of Breed's Hill and at Lexington. This print and a similar but smaller version by Robert Aitken (titled *A Correct View of the Late Battle at Charlestown*) were both advertised in *The Pennsylvania Gazette* for September 20, 1775. There is some doubt as to which print was issued first. Another version, engraved by a more skillful hand, in London, in 1776, substitutes the word "regulars" for "enemy" in the caption. Only six copies of the original Romans engraving have been traced.



INSCRIBED: (at lower left) J; Mitchell Pinxt; (at lower center) Mr SAMUEL ADAMS; (at lower right) Sam^l Okey Fecit; (at bottom) When haughty NORTH impress'd with proud Disdain, / Spurn'd at the Virtue, which rejects his Chain; / Heard with a Tyrant-Scorn our Rights implor'd, / And when we su'd for Justice sent the Sword: / Lo! ADAMS rose, in Warfare nobly try'd, / His Country's Saviour, Father, Shield & Guide; / Urg'd by her Wrongs, he wag'd ye glorious Strife / Nor paus'd to waste a Coward-Thought on Life. / Printed by and for Chas^s Reak & Sam^l Okey. Newport Rhode-Island. April, 1775.; (on scroll in Adams's right hand) Instructions / from ye Town / of Boston; (on scroll on table) Charter Will^m / & Mary to Mass- / achusetts Bay.



INSCRIBED: (at top center) REFERENCES; (at upper left) 1 Boston / 2 Charlestown / 3 Breeds hill / 4 Provincial Brestwork; (at upper right) 5 Retreating Regulars / 6 Frigate / 7 Somerset / 8 Broken Officer / 9 General Putnam; (at lower right) B: Romans in AEre incidit; (at the bottom) AN EXACT VIEW of THE LATE BATTLE AT CHARLESTOWN June 17th 1775. / In which an advanced party of about 700 Provincials stood an Attack made by 11 Regiments & a Train of Artillery & after an Engagement of two hours Retreated to their Main body at Cambridg / Leaving Eleven Hundred of the enemy Killed and Wounded upon the field.

AMOS DOOLITTLE Born Cheshire, Connecticut, 1754; died New Haven, Connecticut, 1832.

64a-d Views of the Battles of Lexington and Concord

Engravings, colored, 13 x 17½ in.

REFERENCES: Edward G. Porter, *Four Drawings of the Engagement at Lexington and Concord* (1883); William F. Doolittle, *The Doolittle Family in America* (1901), pp. 239–245; Stauffer (1907), II, pp. 91–92, nos. 526–529; William A. Beardsley, *An Old New Haven Engraver and His Work: Amos Doolittle* (1910?), pp. 4–5; Stokes and Haskell (1932), pp. 45–46, 1775–C-2, 4–5, 7; Charles E. Goodspeed, *Yankee Bookseller* (1937), pp. 111–112; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 14–15; Helen Comstock, “Spot News in American Historical Prints,” *Antiques*, LXXX (November 1961), p. 448.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, nos. 209–212.

EX COLL. [Kennedy Galleries, New York, 1957].

DOOLITTLE LEARNED engraving and silversmithing from Eliakim Hitchcock in Cheshire before settling in New Haven. Subsequent to publishing these battle views, Doolittle became a prolific engraver, producing many maps, bookplates, illustrations for books, diplomas, sheet music, and banknotes.

This set of four prints was engraved by Doolittle after sketches made by the painter Ralph Earl (1751–1801). Earl’s name is not mentioned in the legends on any of the views, but his collaboration is recorded by Doolittle’s friend John W. Barber in his *History and Antiquities of New Haven* (1831). Doolittle and Earl were both members of the Governor’s Guard at the outbreak of the Revolution and volunteered their services under Captain Benedict Arnold as soon as word reached them of the conflict at Lexington and Concord. They visited the Massachusetts battlefields shortly after the action; Earl sketched the topography and used Doolittle as his model for the sharpshooting Minutemen. On the basis of Earl’s sketches, Doolittle prepared the engravings. Publication of the set was announced in *The Connecticut Journal* on December 13, 1775.

Like the engravings of the Boston Massacre, these prints caused a sensation when published, since they showed Americans being fired on at point-blank range by the well armed and well drilled redcoats.

Plate I (64a) illustrates the initial encounter, when the first British troops, under Major John Pitcairn of the Marines (on horseback), quickly dispersed Captain John Parker’s Colonial militia, which had gathered on Lexington Common because of the warnings spread the previous night by Paul Revere, William Dawes, and Dr. Samuel Prescott. The British then marched on toward Concord, where they searched for illegal stores of arms, supplies, and food. The impressive ranks of redcoats are shown in Plate II (64b), with Major Pitcairn and Lieutenant Colonel Smith observing the growing Colonial force from the Concord cemetery. Plate III (64c) shows the Minutemen (to the left of North Bridge) advancing as the King’s troops (at the right) disperse.

The retreat of the British to their haven in Boston was considerably less orderly than would appear from Plate IV (64d). They were harassed by guerilla tactics from Concord through Lexington—where Lord Percy’s tardy reinforcements met Smith and Pitcairn’s exhausted, depleted troops—all the way to Somerville. In a delightful decorative design, Doolittle emphasized the fires that Percy’s men set to destroy any possible cover for Colonial snipers.

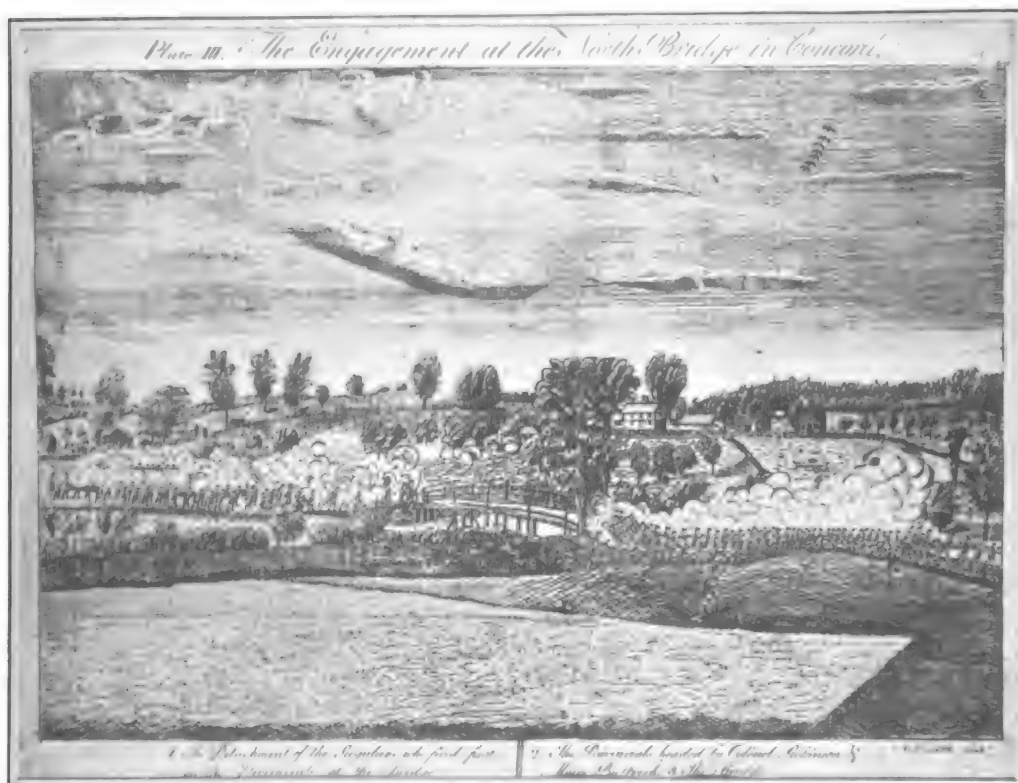
Only eight complete sets, plus a few single sheets, of this highly regarded series have been recorded. In rarity and historical interest they surpass all other Revolutionary prints.

INSCRIBED: (at the top) The Battle
of Lexington, April 19th, 1775. Plate I.;
(at lower right) A. Doolittle, Sculp^r;
(at the bottom) 1 Major Pitcarn, at
the head of the Regular Granadiers/
2. The Party who first fired on the
Provincials at Lexington./ 3 Part of the
Provincial Company of Lexington./
4 Regular Companies on the road to
Concord./ 5. The Metinghouse at
Lexington./ 6. The Public Inn.



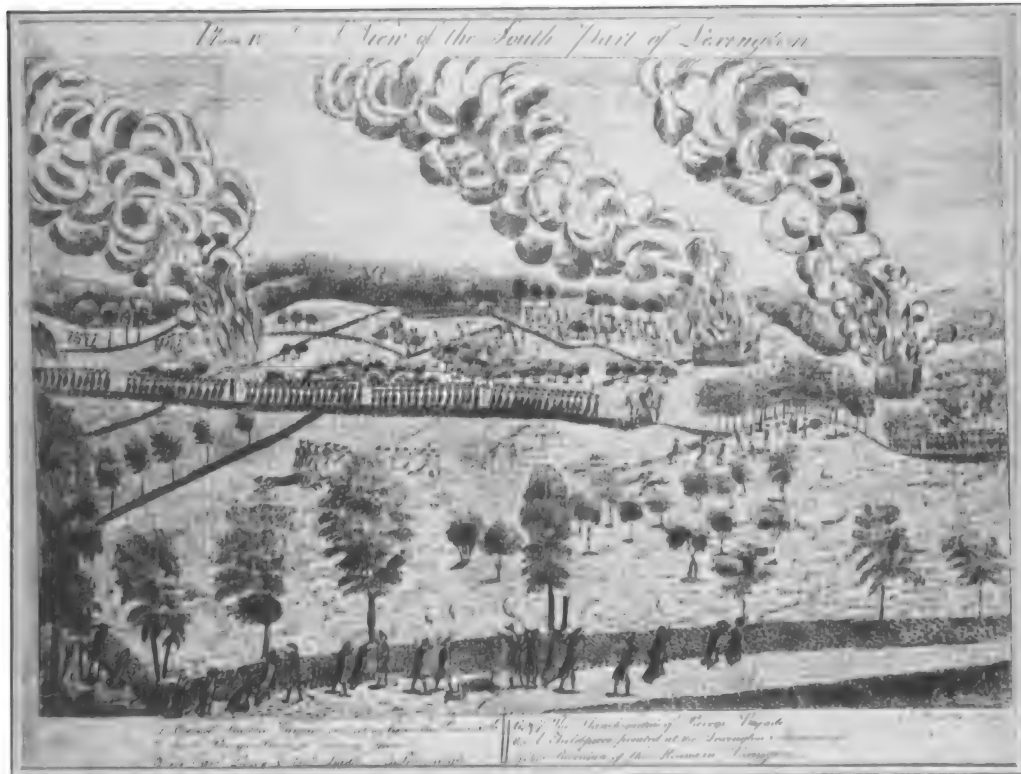


379



380

INSCRIBED: (at the top) Plate II A
View of the Town of Concord; (at
lower right) A. Doolittle Sculp^t; (at
the bottom) 1 Companies of the
Regulars marching into Concord./
2 Companies of Regulars drawn up in
order./ 3. A Detachment destroying
the Provincials Stores/ 4 & 5 Colonel
Smith & Major Pitcarne viewing the
Provincials,/ who were mustering on
an East Hill in Concord./ 6. The
Townhouse 7 The Meetinghouse.



64d

INSCRIBED: (at the top) Plate III.
The Engagement at the North Bridge
in Concord; (at lower right) A. Doo-
little Sculp^t; (at the bottom) 1 The
Detachment of the Regulars who fired
first/ on the Provincials at the Bridge/
2. The Provincials headed by Colonel
Robinson &/ Major Buttrick. 3. The
Bridge.

INSCRIBED: (at the top) Plate IV A
View of the South Part of Lexington;
(at lower right) A. Doolittle Sculp^t;
(at the bottom) 1. Colonel Smith's
Brigade retreating before the Provin-
cials. 2. Earl Percys Brigade meeting
them./ 3 & 4. Earl Percy & Col. Smith
5. Provincials/ 6. & 7. The Flank-
guards of Percys Brigade./ 8. A
Field-piece pointed at the Lexington
Meetinghouse./ 9. The Burning of the
Houses in Lexington.

UNKNOWN AMERICAN ENGRAVER

65a George Washington (1732-1799)

Mezzotint engraving, 11 13/16 x 9 1/2 in.

65b Martha Washington (1731-1802)

Mezzotint engraving, 11 3/4 x 9 11/16 in.

REFERENCES: Charles Henry Hart, *Catalogue of the Engraved Portraits of Washington* (1904), pp. 3-4, no. 1; Stauffer (1907), II, p. 401, nos. 2427, 2430; Charles E. Goodspeed, *Yankee Bookseller* (1937), pp. 40-44; Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 225.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, nos. 215, 216.

EX COLL.: Francis P. Garvan, New York; Henry Graves, Jr., New York; [Kennedy Galleries, New York, 1959].

THESE UNSIGNED and undated prints were long attributed to Charles Willson Peale. Hart identified the portrait of Washington as the previously unknown "medzotinto of Gen. Washington" to which Peale referred in his diary between October 16 and November 16, 1778. Peale's authorship of this engraving (and the companion engraving, which is obviously by the same hand) can be questioned on the basis of his description of the 1778 engraving as a "small plate of General Washington" and the statement of the Swiss artist-collector Pierre Eugène du Simitière that Peale had given him "a small mezzotinto of a head of Gen. Washington done by Mr. Peale, painter." Neither source mentions the mezzotint of Mrs. Washington. The crude workmanship in the prints is substantially below that of Peale's only known print before 1778, the mezzotint of William Pitt. And unlike all of Peale's known prints, these are unsigned. Whoever engraved them, the composition of the prints was unquestionably taken directly or indirectly from portraits by Peale, probably the three-quarter-length portraits of the Washingtons that he painted for John Hancock in Philadelphia in 1776. The engraving of George Washington follows the painting (The Brooklyn Museum), except for the addition of the drum at the left. The original portrait of Mrs. Washington is unlocated, but comparison of the engraving with an early copy of the painting shows that the figure is reversed. Furthermore, the painting shows Mrs. Washington leaning on a pile of books and standing next to an urn in front of drapery and the corner of a bull's-eye window. The fact that all known impressions of the two prints have come from Essex County, Massachusetts, suggests that the engraver was active in that area.



INSCRIBED: (at the bottom)
HIS EXCELLENCY/
GEORGE WASHINGTON ESQ^r.



INSCRIBED: (at the bottom)
LADY WASHINGTON.

CHARLES WILLSON PEALE Born St. Paul's Parish, Queen Annes County, Maryland, 1741; died Philadelphia, Pennsylvania, 1827.

66 George Washington (1732-1799)

Mezzotint engraving, 13½ x 9¼ in.

REFERENCES: William S. Baker, "The History of a Rare Washington Print," *The Pennsylvania Magazine of History and Biography*, XIII (May 1889), pp. 257-264; Charles Henry Hart, *Catalogue of the Engraved Portraits of Washington* (1904), p. 4, no. 2a; Stauffer (1907), II, p. 401, no. 2428; Charles Coleman Sellers, *Portraits and Miniatures by Charles Willson Peale* (1952), p. 231, no. 916; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), p. 17.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 218; Detroit Institute of Arts and Munson-Williams-Proctor Institute, Utica, New York, 1967, *The Peale Family, Three Generations of American Artists*, no. 53.

EX COLL. [Goodspeed's Book Shop, Boston, 1958].

As THE realization of Washington's significance as commander-in-chief, President, and "Father of his Country" grew, so did the number of engraved portraits of him. Over eight hundred different likenesses have been recorded, the majority dating from the early nineteenth century. This is the earliest known signed and dated example. Peale announced its publication in *The Pennsylvania Packet* on August 26, 1780:

The subscriber takes this method of informing the Public, That he has just finished a Mezzotinto PRINT, in poster size of his Excellency GENERAL WASHINGTON, from the original picture belonging to the state of Pennsylvania. Shopkeepers and persons going to the West Indies may be supplied at such a price as will afford a considerable profit to them, by applying at the South-west corner of Lombard and Third-streets, Philadelphia.

N.B. As the first impression of this sort of prints are the most valuable, those who are anxious to possess a likeness of our worthy General are desired to apply immediately.

Charles Willson Peale.

The engraving was probably based on a portrait by Peale (Cleveland Museum of Art) that is a three-quarter-length replica of the full-length portrait he painted for the Supreme Executive Council of Pennsylvania early in 1779 (now in the Pennsylvania Academy of the Fine Arts, Philadelphia). Peale made only minor alterations, omitting the sash across Washington's chest, and changing the six-pointed stars in the flag to the conventional five-pointed. In the right background is Nassau Hall, where the Continental Army defeated British reinforcements on January 3, 1777. At the left is a thirteen-star American flag, one of the first known to be engraved. This print is the second state, differing from the first only by the addition of the date. Hart recorded two impressions of the second state.

JAMES TRENCHARD Born Penns Neck, New Jersey, 1747; went to England in the mid-1790s, where he is said to have spent the rest of his life.

67 View of Gray's Ferry, Philadelphia

Engraving, 7 1/2 x 13 5/16 in.

REFERENCES: Stauffer (1907), II, p. 542, no. 3291; Edgar P. Richardson, "Charles Willson Peale's Engravings in the Year of National Crisis, 1787," *Winterthur Portfolio*, I (1964), p. 177.

EX COLL. [The Old Print Shop, New York, 1961].

TRENCHARD was a founder of *The Columbian Magazine* in 1786, and served as its editor for a number of years. This engraving, after a view by Charles Willson Peale, appeared as the frontispiece in the magazine in August 1787. Unlike the usual generalized eighteenth-century landscapes, this view of Gray's Ferry is remarkably fresh in its observation. In the year this print was issued, Peale himself engraved a large number of portraits and views in an attempt to improve his precarious financial position.



INSCRIBED: (at lower left) Chas
 Willson Peale Pinxt et fecit 1780; (at
 the bottom) His Excellency George
 Washington Esquire, Commander in/
 Chief of the Foederal Army/ This Plate
 is humbly Inscribed to the Honorable
 the Congress of the United States of
 America,/ By their Obedient Servant,/
 Cha^s Willson Peale.

INSCRIBED: (at lower left) C. W.
 Peale delin.; (at lower center) AN
 EAST VIEW of GRAY'S FERRY, on
 the RIVER SCHUYKILL.; (at lower
 right) J. T. Sculp.



AMOS DOOLITTLE Born Cheshire, Connecticut, 1754; died New Haven, Connecticut, 1832.

68 A Display of the United States of America

Stipple and line engraving, colored,
20 3/16 x 16 1/2 in.

REFERENCES: Charles Henry Hart, *Catalogue of the Engraved Portraits of Washington* (1904), pp. 354–357, nos. 840, 840a, and 840b, discusses the five states of this print; opp. p. 354, illustrates the first state; opp. p. 356, illustrates the second state; Stauffer (1907), II, p. 90, no. 521; Worcester Art Museum, Massachusetts, *Early New England Printmakers* (1939), exhib. cat., pp. 47–48, no. 46, illustrates the fourth state; Lawrence C. Roth and Marion W. Adams, comp., “Catalogue of the John Carter Brown Exhibition of Early American Engravings, 1670–1800,” *The Walpole Society Notebook* (1945), pp. 49–86.

EX COLL. [The Old Print Shop, New York, 1965].

THIS PATRIOTIC print was first issued in 1788, before Rhode Island and North Carolina ratified the Constitution. According to Hart, the plate was reworked four times: two states being published in 1791, one in 1794, and one in 1796, as the population and the United States territory increased.

The first state is the only one to show Washington in a three-quarter view wearing civilian dress; thereafter he is represented in profile in uniform. The latter was evidently inspired by the etched profile by Joseph Wright, which is believed to have been sketched as Washington sat in St. Paul's Church, New York.

This state, the third, differs from the preceding one by having the arms of Vermont at the lower right under the population statistics of the state, and a blank shield at the lower left under the statistics of the territories. All states are rare; Hart knew of only one impression of the third.

INSCRIBED: (at upper left) The/ UNITED STATES/ were first declar'd/ Free and Independent/ July 4th 1776; (at upper right) The Present/ CONSTITUTION/ was form'd by the/ Grand Convention/ held at Philadelphia Sept 17th/ 1787; (around and in coats-of-arms, reading clockwise from the top) ARMS of the UNITED STATES/ TOTAL of INHABITANTS 3,919,023/ E/ Pluribus/ Unum;/ NEW HAMPSHIRE 2 SENATORS, 4 REPRESENTATIVES./ 141,885 INHABITANTS./ INDEPENDENCE/ MDCCLXXVI/ MASSACHUSETTS 2 SENAT. 15 REPR./ 378,785 INHABITANTS./ Main 96,540 Inhabitants/ ENSE PETIT PLACIDAM/ SUB LIBERTATE QUIETEM;/ RHODE ISLAND 2 SENAT 2 REPR./ 68,825 INHABITANTS./ IN GOD WE HOPE;/ CONNECTICUT 2 SENAT. 7 REPR./ 237,946 INHABITANTS./ QUI TRANSTULIT/ SUSTINET;/ NEW-YORK 2 SENAT. 11 REPR./ 340,120 INHABITANTS./ EXCELSIOR/ FRUSTRA;/ NEW JERSEY 2 SENAT 5 REPR/ 184,139

INHABITANTS./ INDEPENDENCE/ MDCCLXXVI/ PENNSYLVANIA 2 SENAT. 14 REPR./ 434,373 INHABITANTS./ VIRTU LIBERTY/ AND/ INDEPENDENCE/; DELAWARE 2 SENAT. 1 REPR./ 59,094 INHABITANTS./ INDEPENDENCE/ MDCCLXXVI/; MARYLAND 2 SENAT. 9 REPR./ 319,728 INHABITANTS./ INDEPENDENCE/ MDCCLXXVI/; VIRGINIA 2 SENAT. 23 REPR./ 747,610 INHABITANT/ Kentucky 73,677 Inhabitants/ INDEPENDENCE/ MCCLXXVI [sic]/; NORTH CAROLINA 2 SENAT. 11 REPR./ 393,751 INHABITANTS./ INDEPENDENCE/ 1776/ O FORTUNATOS NIMIUM SUA/ SI BONA/ NORINT COLONOS/; SOUTH CAROLINA. 2 SENAT. 6 REPR./ 240,000 INHABITANTS./ 1776/ ANIMIS OPIBUSQUE/ PARATI/; GEORGIA 2 SENAT. 2 REPR./ 82,548 INHABITANTS./ PRO BONO PUBLICO/ 1777/ DEUS NOBIS HAEC/ OCIA FECIT; (around rondel of Wash-

ington, from bottom) GEORGE WASHINGTON, President of the UNITED STATES of AMERICA. The Protector of his COUNTRY, and the Supporter of the rights of MANKIND.; (on scroll under shoulder) BORN 11th FEB 1732; (at lower left) S.W. Territory/ 30,000 Inhabitants/ N.W. Territory/ 5,000 Inhabitants/ The number of Inhabitants in the/ Several States are according to the returns/ made to the Secretary of State in/ the year 1791; (at lower right) VERMONT/ 85,000 Inhabitants/ 2 Senat. 2 Repr./ The number of Senators and Represent/ atives is what the Constitution alloweth/ each State at Congress; (at the bottom) A DISPLAY of the UNITED STATES of AMERICA/ To the Patrons of Arts and Sciences, in all parts of the World, this Plate/ is most respectfully Dedicated by their most obedient humble Servant/ Amos Doolittle/ New Haven Oct^r 1st 1791./ Printed & Sold by A. Doolittle New Haven where Engraving & Roling Press Printing is performed.

The
UNITED STATES
— were first declared —
Free and Independent
July 4th 1776

The People's
CONSTITUTION
— was born to the —
Grand Convention
Sept. 17th 1787



A DISPLAY OF THE UNITED STATES OF AMERICA

As the People of ALL NATIONS in all parts of the World this Plate
is most respectfully Dedicated by their most obedient humble Servant.
J. J. Corbin, New Haven Oct 1787

INSCRIBED: (at lower left) Painted & Engraved by E. Savage.; (at lower right) Philad^a Published by E. Savage May 20th 1799; (at the bottom) CONSTELLATION & L'INSURGENT—the CHACE.

EDWARD SAVAGE Born Princeton, Massachusetts, 1761; died Princeton, 1817.

**69a The Constellation and L'Insurgente —
The Chase**

**69b Action between the Constellation and
L'Insurgente**

Aquatints, 13 $\frac{3}{8}$ x 20 $\frac{1}{4}$ in.

REFERENCES: Stauffer (1907), II, p. 457, nos. 2757, 2758; Worcester Art Museum, Massachusetts, *Early New England Printmakers* (1939), exhib. cat., pp. 54–55, nos. 54, 55; Kennedy Galleries, New York, *Notable American Prints: The Collection of Henry Graves, Jr.* (1959), exhib. cat., p. 30, nos. 69, 70.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, nos. 224, 225.

EX COLL.: Henry Graves, Jr., New York; [Kennedy Galleries, New York, 1959].

SAVAGE WAS a goldsmith, engraver, and portrait and historical painter. After learning the art of engraving in London in 1791–1793, he settled in Philadelphia in 1795 and published a number of prints over the next six years. In 1801 he moved to New York, where he became the proprietor of the Columbian Gallery and continued to paint, although by that time he apparently had lost interest in engraving.

The engagement depicted in these aquatints occurred during the 1798–1801 quasi-war with France, when American shipping was the prey of French privateers and the French Navy. These attacks caused the creation of the Department of the Navy in 1798 under Secretary Benjamin Stoddert, who ordered the hasty completion of the construction of American frigates to protect American commercial shipping. Captain Thomas Truxton of the *Constellation* fell in with the French frigate *Insurgente* off the Island of St. Christopher, in the West Indies, on February 9, 1799, and scored a significant victory.

These fine impressions are of great rarity, as only four sets are known. They are the first aquatints made by an American-born engraver of an American naval action and are probably the earliest aquatints of any sort to be published in the United States.

INSCRIBED: (at lower left) Force of the Constellation/ Guns . . . 36./ Men . . . 310./ Painted & Engraved by E. Savage.; (at lower right) Force of the Insurgent/ 40 . . . Guns/ 18 . . . Brass Swivels/ 409 . . . Men/ Philad^a Published by E. Savage May 20. 1799; (at the bottom) ACTION between the CONSTELLATION and L'INSURGENT,/ On the 9th Febuary 1799,/ Off the Island of St Christophers, when after an hard fought battle of one hour and a quarter the Frigate of the Directory yielded/ to superior skill and bravery. Killed on board L'Insurgent 29. Wounded 46. Constellation 1 killed. 3 wounded.



CONSTELLATION & L'INSURGENT - the CHASE.



ACTION between the CONSTELLATION and L'INSURGENT.

View of the Constellation
 from the Insurgent
 On the 15th of February 1798.
 Off the Island of St. Vincent, when the Constellation was engaged in the capture of the French ship L'Insurgent.
 The Constellation was commanded by Captain Thomas Truxtun, and the Insurgent by Captain de la Motte. The Constellation was victorious, and the Insurgent was captured.

WILLIAM RUSSELL BIRCH Born Warwickshire, England, 1755; died Philadelphia, Pennsylvania, 1834. Active in the United States, 1794–1834.

70 Preparation for War

Engraving, colored, 11½ x 13½ in.

REFERENCES: Stauffer (1907), II, p. 31, no. 170; Stokes and Haskell (1932), p. 77, 1798–1800—D-22; Helen Comstock, "Spot News in American Historical Prints," *Antiques*, LXXX (November 1961), p. 449, no. 7.

EX COLL. [The Old Print Shop, New York, 1961].

BETWEEN 1798 and 1800 William Russell Birch and his son, Thomas, issued a series of twenty-eight views of Philadelphia under the title *The City of Philadelphia*. This print, the most sought after of the set, illustrates the construction of the U.S. frigate *Philadelphia* for action in the quasi-war with France (1798–1801). To strengthen defenses, patriotic merchants raised a large loan in 1798 enabling the government to add to the fleet of six frigates built in 1794. The *Philadelphia*, with thirty-six guns, was designed by Josiah Fox and built in the shipyard at Southwark, Philadelphia. American frigates were specially designed to have more fire power and a greater turn of speed than European ships of the same class.

J. L. BOQUETA DE WOISERI Active 1803–1811.

71 View of New Orleans

Aquatint, partially printed in color, 13½ x 22½ in.

REFERENCES: Mantle Fielding, *American Engravers upon Copper and Steel* (1917), p. 293, no. 1743; Kennedy Galleries, New York, *Notable American Prints: The Collection of Henry Graves, Jr.* (1959), exhib. cat., p. 6, no. 14; J. William Middendorf, II, *Notes on Collecting American Historical Prints* (1959), pp. 19–20.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 226.

EX COLL.: Henry Graves, Jr., New York; [Kennedy Galleries, New York, 1960].

THE PRESENCE of the American flags—flying over the Marigny plantation, right foreground, and on the frigate and skiff in New Orleans harbor, at left—and the American eagle holding the banner across the sky make it probable that this print was issued to commemorate the Louisiana Purchase of 1803. It appears to have been based on a large painting of the same date by Boqueta de Woiseri (Chicago Historical Society). In the *Philadelphia General Advertiser* for February 21, 1804, he advertised this engraved "View of the City of New Orleans and its Environs, displaying the principal and most remarkable buildings, etc." The view was apparently a companion to a plan of the city that he published at the same time.

Boqueta de Woiseri was one of the first Americans to employ the aquatint technique and to print partially in color. He later did views of Boston, Philadelphia, New York, Baltimore, Richmond, and Charleston.



Preparation for WAR to defend Commerce
The Swedish Church Southwark with the building of

INSCRIBED: (at lower left) Drawn
Engraved & Published by W. Birch &
Son.; (at lower right) Sold by R.
Campbell & Co No 30 Chesnut Street
Philad^a 1800; (at the bottom) Prepara-
tion for WAR to defend Commerce./
The Swedish Church Southwark with
the building of the FRIGATE PHILA-
DELPHIA.

INSCRIBED: (at lower left) Boqueta
de Woiseri fecit in New Orleans Novr
1803.; (at lower right) A. Plantation of
Marigny/ B. Saw Mills; (at the bot-
tom) A VIEW of NEW ORLEANS
TAKEN FROM THE PLANTATION
OF MARIGNY; (on ribbon held by
eagle) UNDER MY WINGS EVERY
THING PROSPERS.



A VIEW of NEW ORLEANS TAKEN FROM THE PLANTATION OF MARIGNY

A. B. DOOLITTLE Active in Philadelphia, Pennsylvania, 1804, and New Haven, Connecticut, 1807.

72 A View of Yale College

Engraving, colored, 12½ x 18¾ in.

REFERENCES: William A. Beardsley, *An Old New Haven Engraver and His Work: Amos Doolittle* (1910 ?), p. 15; Alice Van Leer Carrick, "Novelties in Old American Profiles," *Antiques*, xiv (October 1928), pp. 322-324.

THE IDENTITY of A. B. Doolittle and his relationship to Amos Doolittle (see pp. 94, 102) are matters of controversy. He was possibly the son mentioned by Amos in 1798, who had "just begun the business, [and had] done some engravings in the copperplate way very well." A. B. first appears as a maker of physiognotrace portraits in 1804. He kept a shop on Church Street in New Haven, and early in 1806 began to advertise in the papers "Minia-tures painted and set in handsome style. Profiles accurately taken, and all kinds of devices painted and set." An engraved gold-on-glass profile of John Adams (American Antiquarian Society, Worcester, Massachusetts) is signed by him and dates from about the same time as this engraving of top-hatted scholars playing ball in front of the Yale buildings. This is the only print known that carries the inscription "Drawn & Engraved by A. B. Doolittle." It has often been attributed to Amos Doolittle since the inscription at the bottom, "Published . . . by A. Doolittle & Son," appears on prints known to have been done by him.

HENRY W. SNYDER Active in New York City, Boston, and Albany, New York, 1797-1832.

73 View of Harvard University

Engraving, colored, 13 x 21¾ in.

REFERENCES: Goodspeed's Book Shop, Boston, *The Month*, xi (December 1939), pp. 67-68; Hamilton V. Bail, *Views of Harvard* (1949), pp. 109-118, no. 26.

EX COLL.: George H. S. Soule, Plympton, Massachusetts; [William's Antique Shop, Greenwich, Connecticut, 1960].

THIS is the earliest view of Harvard to include the present Stoughton Hall, erected in 1804-1805. Construction of a dormitory had been projected as early as 1764, when Harvard Hall was given over entirely to general college use. Numerous lotteries were proposed and undertaken, but none was successfully carried out until 1794-1798, when \$11,435.06 was raised. Designed by Colonel Thomas Dawes, Stoughton Hall was first occupied in the fall of 1805, and was named in honor of William Stoughton, a college benefactor. The engraving was taken from a watercolor formerly in the American Antiquarian Society, Worcester, Massachusetts, and now in the Harvard Archives.

Henry W. Snyder was active in New York until about 1805, after which his work appears in Boston publications, such as *Polyanthos* and the *American Builder's Companion*. Only four impressions of this print were known to Bail.



INSCRIBED: (at lower right) Drawn & Engraved by A. B. Doolittle; (at the bottom) A VIEW of the BUILDINGS of YALE COLLEGE at New Haven/ Published April 6th 1807, by A. Doolittle & Son, College Street, New Haven/ as the Act directs.



INSCRIBED: (at lower margin of scene) Painted by a Student. Stoughton Hall. Holden Chapel Hollis Hall. Harvard Hall. Massachusetts Hall. Snyder Sculpt; (at the bottom) VIEW of HARVARD UNIVERSITY in CAMBRIDGE, MASSACHUSETTS./ This Plate is Respectfully Dedicated to the President of the University./ Published According to Act of Congress June 17, 1807.

ABEL BOWEN Born Sand Lake Village, Greenbush, New York, 1790; died Boston, Massachusetts, 1850.

74 U.S. Frigate Constitution

Wood engraving, colored, 16 $\frac{3}{4}$ x 21 in.

REFERENCES: Stauffer (1907), II, p. 41, no. 233; Charles E. Goodspeed, *Yankee Bookseller* (1937), p. 62.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 229.

EX COLL. [The Old Print Shop, New York, 1961].

BOWEN BEGAN his career as a wood engraver in Boston and by 1812 had started a printing business. In 1834 he was a co-founder of the firm that later became the Boston Bewick Co., publishers of *American Magazine*. Bowen published and illustrated a number of books including naval subjects and views of Boston. This print can be dated about 1813. The pennant and flag, parts of the hull, the whaleboats, and the fore, main, and mizzen stays are colored.

The *Constitution*, most illustrious of the six frigates authorized by Congress in 1794, was launched in Boston in October 1797. After more than 150 years of service, including her famous victory over the British ship *Guerrière* during the War of 1812, she is still afloat at the Boston Navy Yard.

JOHN BOWER Active in Philadelphia, 1809–1819.

**75 View of the Bombardment of
Fort McHenry**

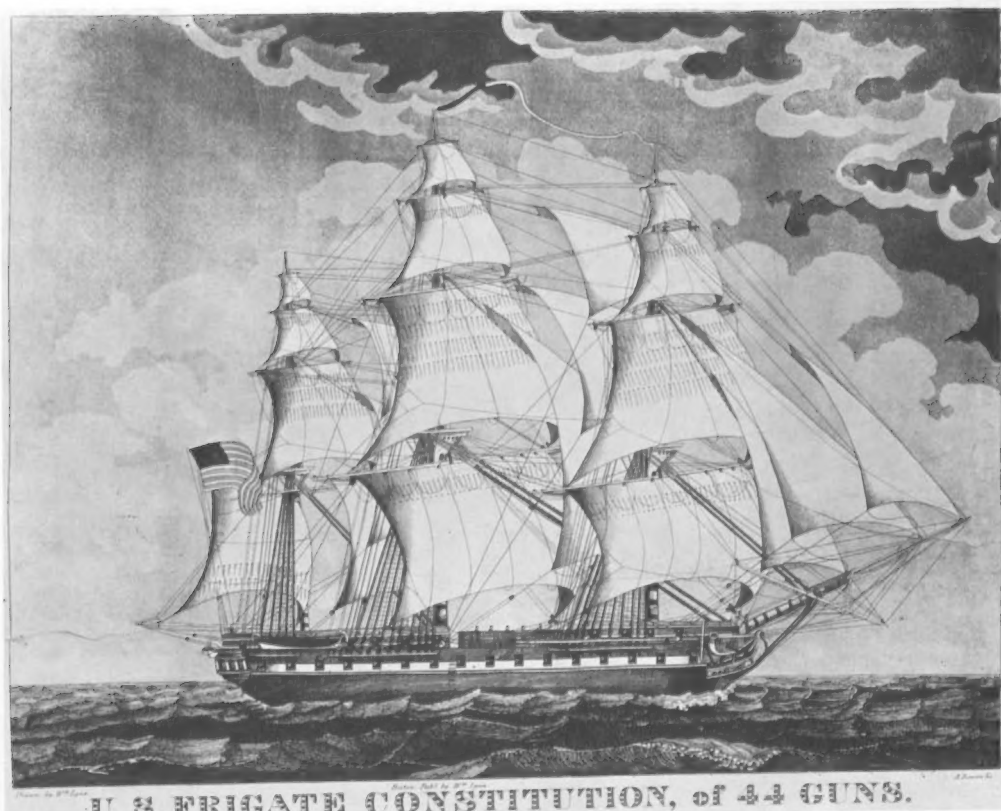
Aquatint, colored, 10 $\frac{3}{4}$ x 17 $\frac{1}{16}$ in.

REFERENCES: Stauffer (1907), II, p. 41, no. 236; Stokes and Haskell (1932), p. 95, 1814–F-5.

EXHIBITED: Metropolitan Museum, 1963, *American Art from American Collections*, no. 230.

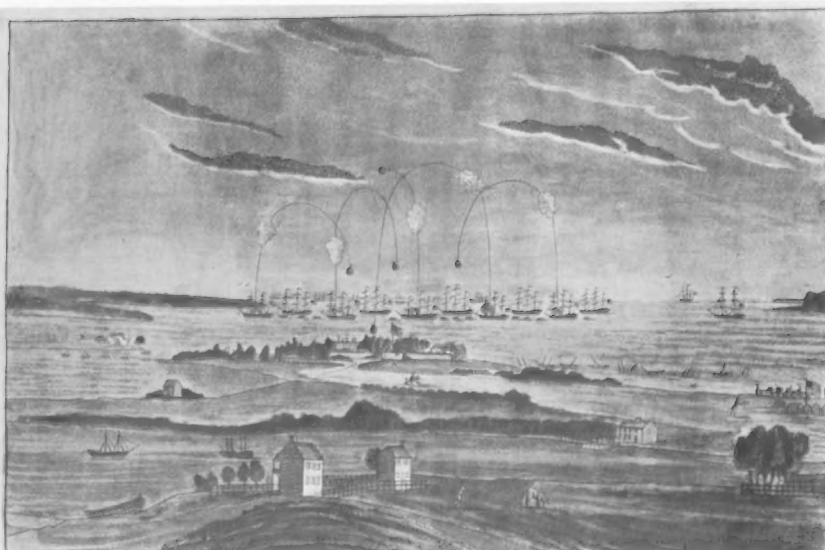
EX COLL. Irving Olds, New York.

BOWER WAS an engraver of maps, portraits, and illustrations, but he is known principally for this print of the shelling of Fort McHenry. It was this siege that inspired Francis Scott Key to set down the words that later became the National Anthem. Almost all of the print is hand-colored. Schematic representations of seagulls appear in the legend at the lower right margin and mark the positions of the "Admiral Ship" and North Point.



U.S. FRIGATE CONSTITUTION, of 44 GUNS.

INSCRIBED: (at lower left) Drawn by Wm Lynn.; (at lower right) A. Bowen Sc.; (at lower center) Boston Publ' by Wm Lynn.; (at the bottom) U.S. FRIGATE CONSTITUTION, of 44 GUNS.



A VIEW of the BOMBARDMENT of Fort M'Henry, near Baltimore, by the British fleet taken from the Observatory where the command of Admirals Cochrane, & Cockburn, on the morning of the 13th of Sept 1814. which lasted 24 hours & thrown from 1500 to 1800 shells. in the Night attempted to land by forcing a passage up the ferry branch but were repulsed with great loss.

INSCRIBED: (at lower center) Copy Right Secured.; (at lower right) J. Bower, sc. Phila/ References/ A, Fort M'Henry./ B, Lazaretto./ C, Salauave House/ vAdmiral Ship. vvNorth Point./ E, Ferry and Fort.; (at the bottom) A VIEW of the BOMBARDMENT of Fort M'Henry, near Baltimore, by the British fleet, taken from the/ Observatory, under the Command of Admirals Cochrane, & Cockburn, on the morning of the 13th of Sept 1814. which lasted 24 hours &/ thrown from 1500 to 1800 shells. in the Night attempted to land by forcing a passage up the ferry branch but were repulsed with great loss.,

